

Tax on the Income of Actors

THE NEW YORK  
DRAMATIC  
MIRROR

DECEMBER  
17  
1913

PRICE  
TEN  
CENTS



MISS ANNA Q. NILSSON

Cyril Maude, the London Comedian



MARGERY AND HER FATHER, CYRIL MAUDE, IN "GRUMPY"—WALLACK'S White, N. Y.



KATZIOWINKA AND SIX BELLES OF HUNGARY IN "THE LITTLE CAFE"—NEW AMSTERDAM White, N. Y.



NORMA GRAYSON, THE ACTRESS WITH THE BEAUTIFUL EYES



A SCENE FROM ACT I IN "SEVEN KEYS TO BALDPATE"—ASTOR White, N. Y.



A DOMESTIC SCENE FROM THE SUCCESSFUL FARCE OF "POTASH AND PERLMUTTER," AT THE COHAN THEATER

## SCENES FROM THE MIMIC WORLD White, N. Y.





# THE NEW YORK DRAMATIC MIRROR

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## THAT VERSATILITY OF CYRIL MAUDE

THE way of getting back stage of Wallack's Theater, New York, is through an old brown-stone house, and there in the basement, in what might have been a breakfast room in years gone by, is Cyril Maude presiding over a real family party that is reminiscent of the old greenroom days. Mr. Maude is one of the most democratic gentlemen it has been our good fortune to meet. Even the dresser, who anticipates needs with a peculiar genius of his own, is affected by the air of friendliness that radiates from the English actor. Daughter Margery is on the other side of the partition, almost in the areaway, as her father is, so to speak, in the butler's pantry. Then there is the Colonel, of H. M. S., the ubiquitous genie invoked at pleasant thought. Of him more anon.

"When I was twenty-one—in '84 or '83, I think," begins Mr. Maude as a way of putting us at our ease, washing his hands the while, preparatory to making up as Grumpy, "I had a professional card in THE MIRROR under the name of 'Cyril Elton.' It was the custom to use stage names then. That name was mine for just two months, for my father wrote to inquire why I didn't use the one to which I was born. 'We know you are not ashamed of the stage,' he said, 'or you should not have gone upon it. And as far as we are concerned, we have no objections.' So I returned immediately to 'Cyril Maude,' and it has remained that ever since."

He is making up now, seeming to concentrate his attention upon his eyes. Dark shadows painted in above, apparently make them sink back into his head. Attached tufts of eyebrows further lend an appearance of age. And tiny lines on the lower lids, crossing and recrossing, pile up decades of wrinkles as we watch. Would John Drew so far obscure John Drew? Or John Mason thus deprive us of his familiar self? "The magazines don't tell us." But Cyril Maude does it. He would as soon play an octogenarian as he would a boy of twenty. So flexible is his art that the characters in his repertory may almost serve to illustrate the cycle of human existence.

"Versatility, it seems to me," he observes, "is a highly desirable quality in an actor, for it gives him scope and breadth in his art. It means a longer hold on theatergoers. My readiness to change is largely the outcome of circumstances. Things so happen that I have practically always been a London actor, and I have been anxious to avoid becoming monotonous to my public. Playing a wide range of characters lends variety to a man's work. It is realized. What I have done in that regard, is no more than has been done by Tree, and others."

"My faith is strong as to the relative importance of make-up." This while he pulls on his wig, and notes the fact that it is a bit too tight. "It is a large element in a good actor's equipment. For my part, I feel fortunate in never having had to be just myself. Make-up is to be decried when employed just for its own sake, but it is an excellent thing when accorded proper place. It is impersonation in contradistinction to disguise."

"There is a thing called personality. Personality cannot be defined. But it may always be recognized."

One can feel at once when a thing gets over. Among the best instances of personality that I know of, is that of Mrs. Hartley Manners—Laurette Taylor. I have never seen Maude Adama. An actor with personality has one of the greatest of gifts. Irving, Ellen Terry, and many others who could be named readily enough, had personality. It is a valuable asset, not only in acting, but in any walk of life. In the army, I believe, it is of the greatest

as to warp his sensibilities. Thus it assists him to achieve his ends. For instance, some of our best actors and actresses started in burlesque. There are Marie Tempest, Ethel Irving, and so on. Why, I used to do a deal of work there with George Edwardes.

"My methods of work are always set. Before the play opens I know just what I am going to do. When I come to the two last dress rehearsals, I try to exert my full powers to bring things out in the best possible manner. Of course I extemporize some things on the stage, but for the most part, I have it all planned out before."

"We take histrionic ability very seriously in England, and endeavor to provide our young actors with the best possible training. Our school of acting is regarded as a significant institution. You see it is run with the best interests of the player and his art constantly in mind, and not for profit. The committee in charge, which includes Squire Bancroft, Pinero, Barrie, Barker, Shaw, myself and others, give time and attention to the work without financial return."

"Another serious organization is our dramatists' club. That does much to safeguard the interests of the author. It attends in an expeditious manner to cases of copyright violation and that sort of thing, and otherwise establishes the security of its members where they are within their rights. England contains a mass of societies for the protection of one class against another. In their way, they all perform distinct service to the nation."

"Now I don't want to preach, but there is one thing that seems to me would do the profession in this country an immense amount of good. I was so surprised to find that actors here do not have an orphanage. In England we have an Actors' Orphanage, and it has proven very helpful. What will happen to the children of an actor if he dies? That is a question that disturbs most fathers in the profession. I mean when their children are minors or dependent in some way. It disturbed me greatly when I was younger. I don't know whether you are married or not—" We hasten to assure him not, adding, however, that we can imagine a father's feelings. "In most cases there is an attempt to arrange for an exigency of the kind, by taking out insurance. But how can the actor who is getting only eighteen or twenty dollars a week, say, well pay his premium? That is where an Actors' Orphanage would relieve the mind of a grievous weight."

"As to your income tax? We actors from abroad are subject to it in so far as our earnings in this country are concerned. But it is not very disquieting to us, for we have an income tax at home. Many English actors came here to escape it. I suppose I shall be approached for my American tax before I leave."

Suddenly a figure strides by us, and speaks to Mr. Maude in disturbed tones. It is the Colonel again. Some woman outside in the passage, it appears, is anxious for Mr. Maude to redeem a promise made some time before, that he would read a play to her.

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MR. CYRIL MAUDE AS "GRUMPY."

good. Remember Lord Roberts. How is that, Colonel?"

Colonel Holmes, of His Majesty's Service, is introduced, and comes into the foreground. A wiry gentleman with a blond mustache, nervous, but alert. "Lord Roberts?" he responds. "He had personality indeed. I doubt that he would have been anything without his personal charm." And having done his duty, the Colonel retires.

"Variety of experience tends to bring out the best that is in an actor, provided it is not so harsh



## AMONG OURSELVES

I MUST report one incident resulting from the cold breezes whizzing around the Times building last week. A pretty young girl, who is ideal in ingenue roles, stopped long enough to tell me that she was still making the round of the theatrical agencies faithfully each day, but no manager seemed to want her.

"There are too many ingenues in the world," she complained. "If we could all secure positions I wouldn't say that, but we can't."

I sympathized with her, but could suggest nothing hopeful. "Ugh!" she shivered. "How cold it is! I hate cold weather. Look at me. My eyes are dull, my hair flying in all directions and my nose! Is my nose red?"

I was compelled to admit that it was.

"But, everyone has a red nose on a day like this," I added comfortingly.

"I know," she replied, fishing about in her muff for her handkerchief. "But no manager would believe that. I guess it's no use for me to go anywhere else to-day. I don't look pretty enough. An ingenue must look pretty."

Just then a terrific gust of wind traveled across Broadway straight to us. I clutched my hat and purse and found myself against the window of a little shop.

When I got my breath I glanced about for the ingenue. I last saw her being carried along with newspapers, flying hats and other unresisting objects, a prey to strength. She was such a little thing, too!

However, it sometimes really happens that it is an ill-wind that blows nobody good. I learned later that that very gust of wind was responsible for her good-fortune in securing an engagement, for it deposited her at the very door of a manager upon whom she called merely to kill time before venturing forth on Broadway again. He wanted her to play a slavey—and engaged her because she looked the part.

What a change has come over Broadway since the blizzard raged in Denver!

Experienced Baskers in the Sun had almost become convinced that the law of compensation was responsible for the spring-like weather which they enjoyed for so long. What need was there of hotel lobbies and convenient drug stores as meeting places for those desirous of indulging in a social chat without the extravagance of the cost of tea for two, or a highball or so, when Broadway welcomed one and all alike—the high-salaried actors, the *only a bit* players, and the smiling *heaven's signed yet* truth-tellers.

Of course, the high-salaried ones merely strolled down the Way because they had some definite destination in view. They never stopped for long. But the Not-Signed-Yets! To them the Way was Mother Earth with warm consoling arms. By leaning on one's cane, or taking a firm stand on one's Spanish heels (a bit run down on the sides sometimes) the player without a job could tell his trials to a passing friend, also basking in the comforting sunshine of the east side-walk, and feel the better for it.

In the balmy air hyacinths seemed to spring from the gutters and blossoming honeysuckle hung twenty-three stories down. With small change jingling discouragingly in pocket caverns, hope filled the vastness with greenbacks, earned by pleasurable work in a role written around the dreamer.

Then came as sudden a change as that which swept over the poppy field in *The Wizard of Oz*. Do you remember it? Snow and ice! The Way by no means looked snow and ice, but it certainly felt so.

Players with many weeks' engagement with a successful play to look forward to hurried past in their warm, fur-lined overcoats. It was too cold to stop for more than a greeting. The less fortunate Not-Signed-Yets, whose fur coats—garnered in luckier times—were still in the care of a purely legal relative—no sentiment wasted, I assure you—hastened up and down and tried to recall the beautiful fancy of flowers breathing fragrance from the gutters. Such ones, chilled to the bone, made it a rigorous duty to visit as many managers' offices as they could, for the waiting-rooms are usually warm and the waits afford the luxury of a seventy-five degree temperature for a half hour to an hour or so, while the applicant for a position reviews his past, present and future—until it pleases the King of that particular domain to give his orders for admittance to his presence.

Such waits are exceedingly trying when the weather

is warm and the rooms crowded, but when it is cold the actor without a job welcomes this adventure in his own Pilgrim's Progress. The halls are more like tea rooms at five—only the chairs are as few as water in a desert and no refreshments are served.

An idea has just struck me. What a charming thing it would be if some manager with the spirit of Christmas in his soul were inspired to provide tea and toast for those compelled to wait in the seventh room from the throne, while he indulges in a game, of cards or a hair-cut, or some other simple, entertainment necessary in maintaining his general good-name for being "the busiest man in the business"—the bubble reputation which so many seek.

In this way, he would offer a novelty which would advertise him more than all the Christmas calendars he might send around. Besides, it is possible that grateful professionals might enthusiastically place a halo upon his resisting, unruly locks. Then, too, there is no doubt that such an act of generosity would soften that "half salary during the holidays"



GUY STANDING AND CHRYSTAL HERNE IN "AT DAY."

clause, which has more frequently been the cause of indigestion at Christmas time than all the fruit cake and plum pudding consumed in theatrical circles.

Won't some kind-hearted gentleman please step forward?

I want to see Grumpy the other evening for the first time. Shall I confess why I did not attend the opening performance? It was because I had been told that Grumpy was an octogenarian. Yes, I admit it. Octogenarians never did interest me. And the mere thought of sitting through three or four acts in which the central figure was eighty-odd made me yawn. I have weathered opening performances of all sorts of plays, but at Grumpy I positively drew the line. No, I did not seek out a musical comedy, and Wagner was not on the bills at the Century or Metropolitan. I did a very unusual thing—I retired early, little dream—that Grumpy, though eighty, was at that very time, winning all hearts.

For so long we have believed that our actors should not play elderly roles—by elderly I mean not more than forty—that the idea of twice forty was enough to give one the horrors. Isn't it wonderful what habit will do? Our actors have for some seasons past convinced us that plays in which they were shown as getting grayer, wiser and older, were something to be avoided as the plague. Whether they believed that this was due to the public's taste, or whether it was merely an evidence of vanity on their

part, I do not know. Perhaps they pursued that line of philosophy that all the world still loves a lover better than any other man. At any rate our aging actors have persisted in playing lovers. Year by year we have noted without protest the gathering lines, the thinning hair, the yellowing teeth, the extra inch or so of the waist line of our love-making favorites. We have become so used to their little tricks in words, glances, kisses and embraces that it is safe to say the majority of us could fill the role of leading lady without even a rehearsal. Each season we have known what to expect. The title of the play, of course, has always been different. Courtesy on the part of the playwright supplied that, but the matinee idol's tactics are always the same. "The public wants him as a lover," I have heard managers insist. "Don't make him over forty at the most."

"But, he is fifty-five himself and looks it," one playwright ventured.

"Not a day over forty," came the ultimatum at the fitting of the star.

I never realized until I saw Grumpy how sick and tired I am of the sameness pursued by our male stars. I think I began to experience a sense of escape from the cut-and-dried way of thinking when I saw John Drew in *The Will*. But Grumpy! I believe Grumpy is going to prod the ambitions of some of our actors to better things than lover roles. Besides, they can't continue much longer. You can't fool all the public all the time. Mr. Maude hesitated a long time before coming to the States, but now that he is here I, for one, feel that there must have been something providential in his voyage.

And how delicately he has educated us up to the octogenarian type. First, he was the Second in Command—a chap who had certainly had his fling. We received him cordially but not enthusiastically. Then he became the Bargee in *Beauty and the Barge*, and the sly, old river-dog, with his gold hoop ear-rings and his belief that no woman, old or young, could resist him caused us to view Mr. Maude with different eyes. He was Captain Barley—not Maude. And now, adorable Grumpy with his many wrinkles, his grouches, his undisguised age!

I predict that Grumpy will be the Prophet who will lead our misguided actors from the Love bog in which they have so long been floundering.

From Grumpy to Alice Brady is a long, long jump, both in age and art, but I must tell you my impressions of this young actress in *The Things That Count*—silly title that! Alice Brady looked very sweet and lovely as the young widow, and she did everything she had been told to do exactly as planned and we all applauded her efforts heartily, but of course we could not take her seriously as the hard-working young woman who had suffered much and continuously, and whose child was suffering from tuberculosis of the spine—I believe that was the disease—but it doesn't matter much. It served to bring before us one of our oldest theatrical situations which had the temerity to actually make a bid for a certain call.

I refer to the climax at the end of the second act when the doctor carries the child into another room and tells the mother that she cannot enter. Evidently an operation is to be performed at once. How easily such things are done on the stage! The young mother shrieks wildly and pounds upon the door, pressing her hands up and down against its panels. Oh, shades of Bernhardt and Carter! Then came the curtain and Miss Brady acknowledged the applause with the twinkling eyes and roguish dimple of a pleased school girl.

Such charm as hers—that of an unaffected, wholesome young girl—should be employed in its rightful sphere. But a poor widow in a tenement with a sick child!

Not according to my way of thinking.

MADAME CRITIC.

How interesting to hear that several of the London dramatic critics—just as several critics in New York—were horribly shocked by *Madam President*, or *Who's the Lady?* which is the London title adopted for the play. On the heels of this the *Pelican* informs us that two gentlemen specially deputed by the Bishop of Kensington to see and report on *Who's the Lady?* have now testified that there is nothing at all "shocking," as Gaby Deslys calls it. The management of the Garrick will hardly thank the two specially deputed ones, for their testimony, to any great extent, surmises the paper.



## Personal

**DANGAN.**—Playing the part of Lord Ronny in the forthcoming American production of *The Girl on the Film*, will be Lord Dangan, son of the well-known English Lord Cowley. His lordship was formerly a member of the Guards, but gave that up to satisfy a wanderlust, which led him among other things, to drive a cab in Dublin and push a coster's cart in England, all to get even with his family for discarding him. His is true Norman blood. Nevertheless he likes the stage and nothing short of a two weeks' notice could persuade him to give it up.

**FROHMAN.**—Gustave Frohman, at whose suggestion Florence Morse Kinesley has made a dramatiza-



FLORINE ARNOLD IN "THINGS THAT COUNT"

tion of her story, "Miss Philura's Wedding Gown," has obtained the permanent rights for negotiating the play, and is very enthusiastic over the play, having Helen Lowell in view for Miss Philura.

**KLAUBER.**—At last Adolph Klauber has been caught in the act! He has written a one-act play called *The Green-Eyed Monster*. He has rushed into print with it (observe, *print*; not the stage) in the January *Smart Set*. *THE MIRROR* gives publicity to the fact as a hint that if you expect a good notice in the *Times* hereafter, write Adolph and tell him how delighted you were to read his little play, adding by way of postscript: "Why don't you write for the stage?"

**Mrs. CAMPBELL.**—Floating fragments of news not yet vouched for are that Mrs. Patrick Campbell will appear before long in London in the character of *Pygmalion* in the play of that name by Mr. Bernard Shaw, which was successfully produced lately in Vienna; and that Mr. Shaw is at work on a play about Oliver Cromwell.

**NILSSON.**—Anna Nilsson, whose likeness graces this week's cover of *THE MIRROR*, is most frequently seen in charming action on the white surface of the motion picture screen. Miss Nilsson appears in leading roles with the Kalem Company, contributing sincere and painstaking work, the result of a good training in the spoken drama. One of her recent achievements, possible only in pictures, was the playing of twin sisters appearing simultaneously on the screen. The photograph from which this week's cover was reproduced is the work of Joel Feder, New York.

**SCARBOROUGH.**—George Scarborough, author of *The Lure* and *At Bay*, delivered his first effort as a speaker since his rise to prominence as a playwright, when he addressed the Society for Moral and Sanitary Prophylaxis recently on "The Drama as a Factor in Sex Education."

## PROF. MATTHEWS'S SHAKESPEARE

Editor DRAMATIC MIRROR.

SIR.—That is a rather mordant review you print in your issue of December 10 of Prof. Matthews's "Shakespeare as a Playwright" (a title, by the way, which suggests the Baconian slogan, "Shakespeare not Shakespeare"—the latter being the only form in which the name was ever printed prior to 1878, and the advent of the Baconians, who invented the shorter form, to apply to a "Shakespeare" who did not write the plays). But are you not a bit "captious and intenable"? We must remember that Dr. Matthews is a college professor, and professors are expected only to teach—or preach—that which their predecessors have taught or preached. To permit to college professors a license of independent investigation or of espousing current discoveries, or theories prevailing outside of their chairs or cloisters, would be incendiary or fatal—certainly it would be dangerous! Parents cannot send their offspring safely to a college or university where the question as to what they will be taught when they get there is an open or debatable one! Such a course would be tantamount to permitting one's offspring to be educated by the newspapers (which alone, after all, are the media for things current).

Of course, as you say, it is ridiculous to assert that the microscopic harrowing of history for three centuries in matters relative to Shakespeare has resulted in revealing "no really vital fact concerning the dramatist," unless it is merely a statement of Dr. Matthews's opinion, that all that Malone Halliwell Philipps, and the marvelous discoveries of Dr. Wallace in the London Public Records Office within the last five years, are facts "not really vital!" (Dr. Matthews can easily take that refuge. *De opinione non est disputandum!*)

But *malgre* any such refuge, it does seem remarkable, does it not, that a volume supposed to be exactly cap à pie—up to date, and, as Dr. Matthews himself would say, *de haut en bas*—should make no reference whatever to the revelations of those ancient documents which Dr. Wallace, of the New York Shakespeare Society, discovered in the London Public Records Office?

Dr. Wallace, you will recall, visited London in 1908 in pursuit of original information touching a dramatic incident of Shakespeare's day—viz.: the children's companies—a subject upon which he had already prepared a monograph for his university (the University of Nebraska), but which he wished to further investigate. A remark of Dr. Halliwell Philipps (who in his lifetime scoured England, offering rewards for a slightest scrap of MS. in which Shakespeare's name occurred) that there was probably a vast amount of material in the London Public Records Office, led Dr. Wallace to seek permission to explore that most forbidding receptacle of mildewed, musty and rotting parchments. These parchments ("skins" as our British cousins call them) had lain in their forbidding obscurity for four centuries undisturbed—certainly for three centuries—unnoticed, except by their guardians, appointed to keep off explorers—a task they found altogether a sinecure, since no temptation existed anywhere to explore them! But Dr. Wallace, an American, succeeded in obtaining permission, and he actually went to work at these parchments, while the custodians regarded him with open-mouthed astonishment.

Searching against the name HEMINGE, Dr. Wallace soon unearthed the pleadings in four law suits, in which he discovered Shakespeare's name, with the result that, in the words of the late Dr. Furnivall, "justified a re-writing of our Biographies of Shakespeare." As a result of their study we learned many particulars as to Shakespeare's income—interest in the Globe and Blackfriars Theaters—all of which, according to Dr. Matthews, are of "no vital importance."

But the most astounding "find" of all, was that, in the year 1613, William Shakespeare himself made a deposition in the suit of Belott vs. Mountjoie, that he was in that year lodging in London over the wig shop of Stephen Mountjoie, a Huguenot refugee, who was a "tire maker" (i. e., wig maker) and no doubt, also a hair dresser ("barber," as we would call it today) at that date.

This deposition, beginning: "I, William Shakespeare, of Stratford-upon-Avon, County of Warr, [Warwickshire] Gent." he signs [with a delicious indifference to those who have been disputing for a hundred years as to how he spelled his own name] "W. Shack."

The result of this discovery has been to paralyze us all! The Biographies have maintained that in 1613 Shakespeare had closed up all his London affairs, written his last play, and taken up his abode at New Place where, in the bosom of his family, he devoted himself to estate and municipal matters and to a life *otium cum dignitate*.

To be told, over his own signature, and under the solemnity of a juridical oath, that he was living in the obscurity of a vulgar lodging—over the shop of

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\* See facsimile of this deposition, New Shakespearians, IX., 33.

## Prominent Critics

Tom Wallace, dramatic editor of the *Louisville Courier-Journal*, after an eventful career in various commercial lines and attending Sampson's Academy at Shelbyville, Ky., Weaver's Business College at Louisville, and Randolph-Macon College at Ashland, Va., "broke" into journalism on the *Louisville Times* in July, 1900. For six weeks he daily wrote a humorous column, "Little Dramas of the Police Court," and then found employment on the *Louisville Dispatch*. During the Goebel murder trials, at Frankfort and Georgetown, he represented the *Louisville Post* in those cities, also acting as legislative correspondent. For a short time Mr. Wallace served on the local staff of the *Cincinnati Post*, became finan-



Elizabeth Brewer, Louisville.  
TOM WALLACE,

Dramatic Critic Louisville Courier-Journal.

cial editor of the *Louisville Post*, and then joined the staff of the *St. Louis Republic*. He returned to Kentucky to act as "war" correspondent during the Hargis-Cockrell feud in Breathitt County, and the murder trials which grew out of the suppression of the feud by the presence of the militia and investigation by the grand jury. He then accepted the assistant editorship of the *Louisville Herald*, returned to the *St. Louis Republic* during the Louisiana Purchase Exposition, leaving again in order to accept the position as editorial writer of the *Louisville Times*. During the long session of the Fifty-ninth Congress he was sent to Washington by the *Times*, accepting thereafter the position of editorial writer and dramatic editor on the *Courier-Journal*. In 1908 Mr. Wallace was granted a seven months' leave of absence, when he made a tour of the world for the Haskin syndicate of Washington, during which he investigated the political conditions in Egypt, India, China, Korea, Japan and the Philippines, and in 1911 went to Spain and Portugal for the same syndicate, investigating post-revolution politics in Portugal and conditions in Spain. He returned via France and England, writing a series of letters for the *Courier-Journal* on dramatic and other subjects.

Mr. Wallace was born in 1874 at Ridgeway, the plantation of his father, Captain Tom Wallace, C.S.A., on the Ohio River, Crittenden County, Ky.

### A LAY

Constructed After the Play  
(and Some Effort.)

"To-Day"  
"At Bay"  
And "The Little Cafe"  
With "Oh, I Say"  
(And by poetic license  
"Americay")  
Make easy rhyming  
shows that stay  
This month along  
the Great White Way.  
(Please ask George Cohan  
to O. K.  
this lay.)





# THE FIRST NIGHTER



Forbes-Robertson's First American Appearance as Othello—"High Jinks" a Bright Musical Comedy—Cecil Spooner in "The House of Bondage"

## "HIGH JINKS"

Musical Comedy in Three Acts by Messrs. Dietrichstein and Otto Hauerbach; Music by Rudolf Friml. Musical Conductor, Paul Schindler. Staged by Mr. Smithson.

Dr. Robert Thorne ..... Robert Pitkin  
Mrs. Marion Thorne ..... Elaine Hammerstein  
Madame Rabelais ..... Ignacio Martinetti  
Blanche Field  
Dick Wayne ..... Burrell Barrett  
Miss Marion Thorne ..... Ad. Mende  
Fris. Duschak ..... Ed. Mende  
Mr. J. J. Jensen ..... Tom Lewis  
Mrs. Dale ..... Anna Suenca  
Annette Fontaine ..... Elizabeth Murray  
Cec. Oel ..... Emma Lee  
Gaston ..... Auguste Belmont  
Fam. .... Miss Gervier

Mr. Arthur Hammerstein seems to have fallen into another inheritance of success in his latest offering now current at the Lyric. The new piece met with unqualified approval. While Mr. Dietrichstein has evidently dug up somewhere an old Palais Royal farce to do duty as a libretto—I hear that he presented it at one time as a farce without music, called Before and After—it avoids piling complication upon complication, and tells its little story in a flowing vein. Mr. Friml's music is of the ultra, so-called popular kind. He harps literally on one string. A really seductive little waltz goes for little or nothing, while a regular gigue comes on a well-mellowed theme with characteristics as familiar as the house cat tinkles its serpentine way through the work in every conceivable twist, turn, and involution. First, it is sung by the tenor, then by the chorus, next it is played by the orchestra, then it is danced, and finally it is repeated, and the audience is ushered out into the rain by it. It ought to sell like hot cakes. And this from Kubeik's old pianist!

But whether your musical taste is gluttoned by too much of this High Jinks music or not, this is one of the most lively and most enjoyable musical pieces (of the kind that George Cohan used to give us) which Broadway has had a chance of enjoying in several seasons.

Its popularity is due primarily to the liberal infusion of vaudeville, despite which it maintains quite an exclusive level of refinement and delicacy. Among the old favorites are Tom Lewis, Elizabeth Murray, Ignacio Martinetti, and Edna Edwards, all of whom contributed their share to the fun. Miss Murray scored one encore after another with "All Aboard for Dixie." Mr. Lewis was unctious and bubbling over in the role of an American in France who is constantly mistaken for the retired champion heavyweight whose name he bears, and he makes a funny little dinner speech in the last act. Martinetti has the role of a jealous Frenchman, and Edna Edwards changes his clothes four—or is it five?—times during the evening.

The girl who caught my fancy above every other member of the cast was Emma Lee. She is a tall, slender, refined brunette. First she sang a little in a charming soprano voice, then she gave a break-neck exhibition of cart-wheel dancing, and then a remarkable turn of expressive pantomime in a little scene with song in which the leading lady lures the leading man out of the radius of her spells. Fine! This girl would be a success in an emotional role in a Bernstein play.

Oscar's granddaughter, Elaine Hammerstein, made her debut amid the applause of her ancestors. She is a pretty, lithe-limbed young girl, and she sang one of the hits. When Sammy sang the Marseillaise, with chorus, Anna Suenca also did nicely in the leading soprano role. She used to be a promising piano virtuoso.

The plot is negligible. A certain perfume has the effect of making everybody feel gay and light-hearted, and under its influence a complication arises in which a doctor passes another lady off for his wife at a French bathing resort. This keeps things up to concert pitch and disposes of any exigency of dull moments interfering with unalloyed joy. Aside from an excellent company, the piece is beautifully mounted.

## "THE HOUSE OF BONDAGE"

Dramatization in Four Acts of Reginald Wright Kaufman's Novel of the Same Name; by Joseph Byron Totten. Blaney-Spooner Amusement Company, Cecil Spooner Theater, Dec. 8.

Wesley Drake ..... Robert W. Fraser  
Mr. Owen Danbush ..... Howard Lang  
Philip Buckman ..... Frederic Clayton  
Max Owsman ..... Philip Leish  
Mabel Angeli ..... Al. Britton  
Dr. Helwig ..... A. O. Huhn  
German Hoffman ..... James J. Flanagan  
Candy ..... Albert Gardner  
Candy ..... Andrew Brooks  
Evelyn ..... Edna Edwards  
Cecilia ..... Marjorie Dwight  
Rose Lewis ..... Elizabeth Whipple  
Katie Flanagan ..... May Kelly  
Carrie Berkowicz ..... Agnes Kelly  
Madeline Beckman ..... Rose Davis  
Nellie Denhigh ..... Loretta King  
Marion Lennox ..... Edna May Spooner  
Mrs. Ferdinand Wapping Chamberlin ..... Olive Grove  
Mrs. Owen Danbush ..... Mary Gibbs Spooner  
Mary Danbush ..... Cecil Spooner

The writer saw The House of Bondage on

Thursday evening, with a crowded house many of whom had been turned out into the street two nights before by the order of the police stopping the production of the play. He saw a play that, no matter what else may be said of it critically, at least made a deep impression of the sort desired on an audience in which the feminine element, mostly mothers and daughters, predominated. The author of the story has used no bright colors in painting his characters. The career of Mary, about whom the plot revolves, is a continued descent from what the programme melodramatically calls "the first fatal step." In fact, it is the last act that raises The House of Bondage out of the ranks of banality, and makes it a play a little more than ordinary.

The first act may best be termed a necessary evil, for we have so often in the minor drama seen the beautiful country girl enticed away to the city by the traveling man's promises of love and marriage. Our seats begin to grow irksome, we feel disappointed. We look forward to the heroic lover who will rescue Mary in the second act, when she has become a white slave in the house conducted by Madame Rose, who purports to be a modiste. But the lover does not appear. Mary is rescued by a young politician who is really seeking only his own revenge on Madame Rose. She secures employment from which she is banished when her past becomes known, and takes to street-walking. From here the descent is rapid. She is refused forgiveness by her scandalized mother, and finally becomes too besotted even for Madame Rose's house. The "life has taken hold of her," and so the story ends after she has achieved scant consolation by securing the arrest, under the terms of the Mann White Slave Act, of the procurer who tricked her.

There is room for improvement in the present dramatization. Probably because of the effort to maintain the connection with the novel, the play becomes a shifting kaleidoscope of incidents, with too little time given to the painting of the characters. The escape from the "modiste's shop" has been well handled, and there is a really big moment when Mary informs the procurer of her illness and the revenge it has enabled her to wreak on him. Some thought has been expended on the scenic production, though this does not impress one, since the action offers only dull, drab backgrounds.

Cecil Spooner gives us a sincere interpretation of the role of Mary. Her experience tells, and she holds the center of the stage well, though she has adopted a "pleading monotone" that might be varied in the later scenes with better results. Rita Villers as Madame Rose, Philip Leigh as the procurer, Robert W. Fraser as the young politician, and Frederic Clayton as a "fallen son of the quality," are seen to advantage. The balance of the cast suffers from too much stock, their mannerisms are exaggerated, and their "imitative delivery" is evidently the result of having insufficient time to work into the roles.

Since we learn that the play will probably find its way to Broadway, it might be well to suggest that the entirely extraneous characters introduced in the third act, to give us the author's views on white slavery, could conveniently suffer the shortening of their declamatory roles.

## "OTHELLO"

Tragedy by William Shakespeare. Shubert Theater, Dec. 15.

Duke of Venice ..... Montague Rutherford  
Brabantio ..... Ian Robertson  
A Senator ..... Sam T. Pearce  
Gratiano ..... Gordon Bentley  
Lodovico ..... Robert Atkins  
Othello ..... J. Forbes-Robertson  
Cassio ..... Alex. Scott-Gatty  
Iago ..... S. A. Cookson  
Rodriguez ..... George Hayes  
Montano ..... Walter Birmingham  
First Gentleman ..... Arthur Fitzgerald  
Second Gentleman ..... Eric Ross  
Third Gentleman ..... John Adams  
First Messenger ..... Gordon Richards  
A Herald ..... Richard Andean  
Desdemona ..... Gertrude Elliott  
Emilia ..... Adeline Bourne  
Blanca ..... Maud Buchanan

New York saw Forbes-Robertson Monday evening in the third Shakespearean role in which he has appeared in the United States; and it is to be regretted that he appears as Othello only to give us, as it were, a farewell glimpse of him as he is about to cross the threshold to take his final departure.

It is not a gigantic, overpowering figure which he presents as the Moor, crassly illuminated by the lightning flashes of fierce rage and venomous jealousy, but noble, tender, lofty, distinguished in manner and impressive in emotional ecstasy, a thoughtful yet brilliant creation, keyed up to the full measure of the physical capacity of the portrayer and worthy a place beside his Shylock. It is to be regretted that so excellent a characterization of one of the most difficult roles in the classic drama is not to be preserved to the stage for a longer period. There is in all that our gifted visitor does a certain intellectual quality, most notably expressed in his delineation of Hamlet. But it is discernible in his Shylock, and it colors distinctly the more physical attributes

of his Othello. The final scene of the culmination of the tragedy assumes at his hands a peculiarly tender form of tragic interest, where in most instances it shocks by its violence and brutal realism. In this admirable performance it is the ideal and not the realistic element of an act of savage fury which stirs our emotions. From the moment that Othello addresses the duke in that wonderful speech delivered in the rich resonance of voice and the splendid elocution of which Robertson is master, he assumes the dignity of an artist of graphic idealism. We may note the strenuous efforts he makes in the subsequent scenes to rise to the distractions of the disordered mind of the Moor, inflamed with unreasoning jealousy, and observe the handicap of his physical limitations; but the impersonation throughout is clear and strong in artistic blendings and uniform in the elements of impressive acting.

The pity is that the Iago of Mr. Cookson was lacking in proportionate interest. Mr. Cookson is an accomplished actor, but he has not the temperament to give to Iago the stamp of villainy in which the role is ripe. The portrayal was utterly deficient in insinuating peridy and double-dealing treachery, and at best this Iago was a mild conspirator with a heavy tongue.

Miss Elliott's Desdemona was in some respects a more interesting characterization than either her Portia or Ophelia. Her delivery was less plaintive, and she denoted sufficient authority in her acting to make the role distinct and forceful. Besides, she looked strikingly beautiful in her blonde wig and extremely rich and handsome gowns.

Another portrayal which merits special mention was the Emilia of Adeline Bourne. This part was admirably played, and in the bedroom scene where Emilia discovers the death of Desdemona and reveals the truth to Othello regarding Iago's treachery, she rose to the highest flights of impassioned eloquence. Ian Robertson was excellent as Desdemona's father, and Mr. Gatty played Cassio well, except that the portrayal lacked final distinction and authority. The rest of the cast did not rise above mediocrity.

## OTHER HOUSES

BRONX OPERA HOUSE.—Frank Thompson presents The Old Homestead, as given for so many years by his father, Denman Thompson. The company is an excellent one, and renders the famous old piece in a thoroughly satisfactory manner.

ROYAL.—Baby Mine, the farce by Margaret Mayo, is playing still another New York engagement at this theater this week.

GRAND OPERA HOUSE.—Mutt and Jeff in Panama, a musical comedy founded on the cartoons of Bud Fisher, by Owen Davis, with lyrics by Will S. Cobb and music by Leo Edwards, is seen here for the first week in New York. The company includes Earl Redding and Jerry Sullivan in the title-roles, Edith Carlisle, May Bouton, H. A. Morey, George Ralston, Maude Truax, Flora Bonfanti Russell, and a chorus of sixty.

PROSPECT.—This theater will resume dramatic productions following this week's engagement of motion pictures.

ACADEMY OF MUSIC.—Mendel Bellis, a dramatization of the notorious so-called "ritual murder" case, opened here on Monday night for the first time in English on any stage. The resident stock company, assisted by some outside players, appear in it.

Cecil Spooner Theater.—The House of Bondage, as indorsed by a number of Little Mother societies, is held over for the second week.

## COLLIER'S NEW PLAY

"A Little Water on the Side" Described as Episodic but Amusing

The out-of-town opening of A Little Water on the Side, the new play by Grant Stewart and William Collier, with Mr. Collier in the leading part, met with a cordial reception on the part of the audience and qualified praise on the part of the critics.

Application of the title is found in the fact that the action revolves about a small piece of land that has been made valuable because of "a little water on the side." Mr. Collier plays the part of a young man who has fallen in love with the daughter of his enemy, played by Paula Marr. "Buster" Collier is in the cast.

Condensation is recommended for the farce, and it is described as episodic after the fashion of most actor-made plays, but warm praise is expressed for the acting and for the piece as a whole.

## DR. LUDWIG FULDA'S FAREWELL

The German company of the Irving Place Theater gave a performance of Ludwig Fulda's Der Hallmann last Saturday evening in honor of the author. The playhouse was crowded and Dr. Fulda was the recipient of an ovation. On Monday afternoon at the Hotel Astor the distinguished dramatist gave a farewell reading before the Germanistic Society of America, "Ernstes und Heiteres aus Eigenen Dichtungen."

## MADAME AGUGLIA

Noted Sicilian Actress Will Give Plays from Her Repertoire in Italian

Madame Mimi Aguglia, the Italian actress who was seen in this country five years ago, when she was under management of Charles Frohman, has concluded arrangements with the Shuberts whereby she will appear at the Broadway Theater commencing Dec. 22, in repertoire.

Her opening performance will be in Malin, a tragedy, in which she was presented during her previous visit. The second week will be made up of two short plays, Salome and The Glove. All the plays will be given in pure Italian, and not in Sicilian dialect as on the preceding occasion.

The actress will arrive here from Buenos Aires on the steamship Verdi on Dec. 20.

## EYRE PLAY MOVES

"Things That Count" to Playhouse—"Family Cupboard" Goes on Tour

When We Are Seven comes to Maxine Elliott's Theater on Dec. 22, The Things That Count, the Lawrence Eyre play, with Alice Brady and Florine Arnold, will move to the Playhouse. The Family Cupboard, that is now at that theater, will go on tour. The Family Cupboard has been one of the best plays of the season, but has suffered much the past few weeks. The Things That Count is a revamped play, having been given in New York last season at the Harris Theater. Nov. 23, for one day only, under the title of Mrs. Christmas Angel.

## PERUGINI GOES TO HOME

Once Famous Tenor, Victim of Deafness, Retires from Stage

Signor Perugini, who was last seen in The Yellow Jacket, has accepted the invitation to become a permanent guest of the Forrest Home, Philadelphia, having reached the age of eligibility, sixty years. He will leave his old quarters in the Lambs Club about the new year.

Mr. Perugini is known as one of America's most prominent light opera tenors. His early career was made in Europe as a concert singer. He was the third husband of Lillian Russell.

## "SERVANT IN THE HOUSE" PLAYED

Charles Rann Kennedy's play, The Servant in the House, was presented at the Berkeley Theater by the Madison Square Dramatic Club, composed of amateur players, on the night of Dec. 10, by the following cast: Philip Tufts as the Bishop, Edward Devine as the Vicar, Esther McCullough as Auntie, Marion Purdy as Mary, Vincent A. Barry as the Drain Man, Jack Davis as Rogers, and George Wettergren as Manson.

The distinctive feature in the cast was the Drain Man, as rendered by Jack Davis, who displayed unusual histrionic talent. Ellen Arnold Bates, accompanied on the piano by Louise Libermann, played several violin numbers in a quite musicianly manner, after the second and third acts.

Mr. Kennedy, accompanied by his wife, Edith Wynne Matthison, occupied a box. Mr. Kennedy delivered a brief humorous address.

## VAUDEVILLE FOR CASINO

Following the engagement of Eva Tanguay, which concludes Saturday night at the Forty-fourth Street Music Hall, the George Edwards' production of The Girl on the Film, the musical comedy from the Gaiety Theater, London, may open at the house.

When it was first announced that The Girl on the Film was coming to this country, it was said that it would open at some one of the Shubert houses, but it had not then been decided as to which one. Soon after, it was said that it would come to the Casino. That meant that Oh, I Say! the current attraction there, would either close or have to seek other quarters. Inquiry as to that elicited the information that Oh, I Say! would conclude its New York engagement at the Casino, where it opened on Dec. 27, being followed on Dec. 29 by Anna Held and Her All-Star Jubilee.

It is said that the entire present policy of the Forty-fourth Street Music Hall will be transferred to the Casino Theater. The dates ahead for the hall will be fulfilled there. Harry Lauder will come to the Casino after Anna Held. The Scotch comedian has played at the Casino on several occasions previously.

## BARLOW'S CIRCUS BACK

Pete Barlow, with his little circus that has so long been familiar to patrons on the road, where he has played independently and with attractions such as Polly of the Circus, is back in town with his wife, after having been stranded in Colombia. Business proved so bad that they had to sell all their animals but four dogs in order to return home.



## "HOUSE OF BONDAGE"

### Cecil Spooner, Arrested for Presenting Unexpurgated White Slave Drama—Police Make Grand-Stand Play

The direct result of the production of the Joseph Byron Totten dramatization of Reginald Wright Kauffman's novel, "The House of Bondage," at the Prospect Theater, New York, was that one night last week, shortly after the premiere, Cecil Spooner, who appeared in the leading role, and Joseph Cone, the house manager, were placed under arrest, charged with producing an immoral play.

Attention of Deputy Police Commissioner Newburger had been drawn to posters advertising the attraction, and complaints were lodged by citizens at his office, it is said, protesting against the frank exhibition. Newburger and his staff promptly decided that it was of the kind prohibited by Section 1140A of the Penal Code. No action was taken at the time, however. The police were evidently planning a grandstand play.

On the following evening, before the curtain arose on the first act, and while Miss Spooner was made up for her performance, a sergeant and patrolman came in behind the scenes and placed the manager and herself under arrest. They refused to give Miss Spooner time to remove her make-up or to go to the station in her automobile, which was waiting at the stage door, but bundled her off in the regular police patrol. The only concession the actress gained was to have her mother, Mary Gibbs Spooner, and her sister, Edna May Spooner, both of whom appeared with her in the cast, ride with her in the patrol. A large part of the audience, which had been informed of the circumstance by one of the manager's staff, followed her to the station, cheering vociferously. The prisoners were taken to the Night Court in East Fifty-seventh Street, where they were paroled in custody of their counsel until two o'clock the following afternoon.

Then Miss Spooner, accompanied by her lawyer, appeared at the Court of Special Sessions, and after a long conference, at

which the police stenographer read objectionable lines that he had noted during the first performance of the play, Miss Spooner and Manager Cone were held in \$5000 bail for trial. Newburger said that the play must be revised or dropped.

That night the play was given again with Miss Spooner in the leading part. Miss Spooner appeared in the second act in a blue dress instead of a red one, and as far as could be ascertained, about a dozen lines were altered, but in other respects the play seemed about the same.

One of the trump cards held by Miss Spooner's counsel is a set of recommendations of Mr. Kauffman's novel, given by prominent persons, and describing the story as a great influence for good.

The third and fourth nights—this begins to read like "The Decameron" of Boccaccio—The House of Bondage was presented again. Although the impression was given out that the piece had been revised, and most of the objectionable features eliminated, it was said by persons who claim to know, that there had been no changes at all, but that now, as long as there had been an appearance of satisfying public propriety, everything was fine and dandy. The fourth night performance was quite eventful, permission to present it having come at the very last moment from Miss Spooner's lawyer, and the evening being marked by speeches from Miss Spooner, who urged the persons in the audience to protest to the Mayor about the unwarrantable conduct of the police, and from a woman in a box, who, by virtue of her position as mother of ten children, endorsed the play as highly moral. Miss Spooner said she had received hundreds of sympathetic letters, one of them from an eighteen-year-old girl, who said she had derived extraordinary benefit from the play.

There has been no direct police interference since, and the indications are that the play will move down-town.

tended by members of the profession, and the Rev. Canon Hannay, of St. Patrick's Cathedral, Dublin, preached a thoughtful and interesting sermon on "The True Measure and Value of Life."

The regular monthly meeting of the National Council was held at the headquarters last Thursday evening, and the following members were present: Ben Greet, Irene Ackerman, William T. Patrick, Eliza Harris, Lettie Ford, Rev. Dr. Scudder, William Brower, Harriet A. Keyser, and Rev. Walter B. Bentley, secretary. Considerable business was transacted and plans were adopted for the coming year.

WALTER E. BENTLEY, Secretary.

### MISLEADING POSTERS

Comstock and Gest Sue Sullivan and Considine in Cincinnati for \$10,000 Damages

CINCINNATI, Dec. 11 (Special).—A suit was filed this week charging the Empress Theater management with distributing advertising matter calculated to create the impression that Evelyn Nesbitt Thaw is to appear at that house, when, as a matter of fact, she is not, but is to appear later at the Lyric Theater. The petition recites that instead of having Evelyn Nesbitt Thaw, the attraction really is the Evelyn Nesbitt Thaw Tango Dancers.

The interesting point is raised whether an injunction will lie in a case where, while the truth is told on the bills, still an arrangement of the type might create a different impression. The cause is a new one.

In the case at bar, the name of Evelyn Nesbitt Thaw is displayed in letters on street bills by the Empress management which can be read across the street, while the remaining description of the act is told in letters not nearly so prominent.

Subsequently another suit was filed against the management controlling the Empress. The second action is by Comstock and Gest, who manage the theatrical affairs of the young woman. The defendants are Sullivan and Considine.

The allegations of the first suit are repeated in part in the second suit, with the additional information that in addition to use of street posters, newspaper advertising is mentioned.

The Sullivan and Considine interests are accused of having 100,000 sheets of display matter printed in Cincinnati to distribute in a number of theaters throughout the country.

In addition to \$10,000 damages, the court is asked to prevent the use of the posters in this city and in other cities of this country and Canada. The action was filed in the Common Pleas Court by Attorney Constant Southworth.

### MUSICAL NOTES

Handel's Messiah—which is so popular and appropriate at this particular time of year—will be given by the Columbia University Festival Chorus at Carnegie Hall to-night. Besides having a chorus of 850 voices and an orchestra of sixty pieces, the programme will be supplemented by such artists as Madame Jeanne Jomeil, soprano; Madame Rost Why, contralto; Orville Harold, tenor, and William Hinshaw, of the Metropolitan Opera House, baritone.

### FRIENDS OF MUSIC

Incorporated at Albany to Promote Love of Music and Revive Old Operas

ALBANY, N. Y., Dec. 10 (Special).—The Society of the Friends of Music of Manhattan filed articles of incorporation with the Secretary of State yesterday. It is founded for the purpose of encouraging and aiding all musical events that will promote and increase the knowledge of music, and to arrange and give concerts, also to provide for the revival of old operas. The corporation is to be non-professional in its management. The directors are Anne Vanderbilt, 600 Fifth Avenue; Elsie Goebel, 647 Fifth Avenue; Walter E. Maynard, 200 Fifth Avenue; Minnie Untermyer, 675 Fifth Avenue; Mary Field, 10 West Thirty-seventh Street; Charlotte Warren, 145 Madison Avenue; Leonard M. Thomas, 12 East Eighty-seventh Street; Helen Hastings, 11 East Forty-first Street, New York city, and Walter Rosen, Oyster Bay, L. I., N. Y.

Holiday Street Theater Company, New York city. Theatrical and general amusements. Capital, \$30,000. Directors: Abraham Allenberg, Philip Simon, Isaac Wiener, 160 Broadway, New York city.

Elmhurst Amusement Company, Elmhurst, N. Y. Capital, \$1,000; general amusements. Directors: Leonard Rose, John Rose, and Solomon Worms, of 14 Eighth Avenue.

G. W. HERNICK.

### ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the secretary's office, Room 605, Longacre Building, New York city, the following members were present: Mr. Francis Wilson, presiding; Messrs. Thomas Wise, Edwin Arden, John Westley, William Sampson, Jefferson De Angelis, Charles D. Coburn, Frank Gilmore, John Cope, and Bruce McRae.

Total membership reported, 785, of which 113 are women.

The following candidates were elected: G. W. Goodrich, Joseph T. Challen, Guy D. Hensley, Edwin Wilson, Camilla Crum, Thomas Conley, Belle Danks, Morse Kennel, Melville Doyle, Harvard Glass, Marion Hutchins, John F. Webber, Margaret Letell, Leo Stark, Robert Cavanaugh, Eugene O'Rourke, Gladys Alexandria, Ralph J. Herbert, Ethel De Pre Hous-son, James T. Hagan, Eleanor Henry, May Gaiser, George Nolan Leary.

A committee has been appointed to consider the advisability of giving all members practically a full year for their dues. A report will be made on this subject at the next meeting.

A complaint having been made by a member of the association that having had valuable wardrobe and jewelry stolen from her trunk while it was in the baggage-car, and reporting the theft to the local agent of the railroad and receiving no redress, the secretary was instructed to take up the matter with the railroad company.

A copy of the Income Tax law, as it will affect actors, and the correspondence between Mr. Edwin Mordant and Mr. William McAdoo, Secretary of the Treasury, were placed on file and can be seen by any members of the association who are interested in the same.

Many actors who are playing stock could probably give the committee valuable information in regard to the proposed contract which is now in preparation to cover that class of work. Such information is invited and will be gratefully accepted.

BY ORDER OF THE COUNCIL,  
BRUCE MCRAE, Cor. Secretary.

### ROLAND BUCKSTONE ON DUTY

Roland Buckstone, the comedian, who for the past twenty-three consecutive seasons has played in the support of E. H. Sothers, and whose recent serious illness compelled what at the time was thought to be his permanent retirement, has regained his health and has returned to the stage as a member of James K. Hackett's company to play William Tutlow in The Grain of Dust, the part originally played by the late E. M. Holland. The news that Mr. Buckstone is himself again will be welcomed by his many friends and admirers both in and out of the profession.

### TYSON AND COMPANY IN NEW HANDS

A syndicate was formed at the Waldorf-Astoria on the night of Dec. 11, headed by W. W. Walters, of the Criterion Theater, to take over the management of Tyson and Company, the ticket agents recently involved in the Metropolitan Opera House ticket scandal. Mr. Walters succeeds Richard J. Hartmann. W. D. Chapman, a banker, was chosen chairman of the board of directors, and Stephen C. Baldwin was made general counsel.

### MOROSCO CONTEST EXTENDED

The play contest announced by Oliver Morosco has been extended in time so that authors may submit plays until March 1, 1914. Rules and conditions governing the contest will be sent to all applicants who write to T. Daniel Frawley, general stage director for Oliver Morosco, Longacre Building, New York.

### "PAPA" PLAYED IN FRENCH

The Cercle Dramatique of the Alliance Francaise opened its season of nine performances of French plays in the Ariel Theater, atop the New Amsterdam, on Thursday night with the comedy, Papa, by Robert de Flers and G. A. de Caillavet. The company was made up of amateurs with the exception of Madame Yoroka and Madame Pasodoli.



Straus-Peyton, K. O.

### CATHERINE PROCTOR.

Miss Catherine Proctor, who has been appearing this season in the title-role of David Belasco's The Governor's Lady with distinguished success, has played a wide range of parts under this brilliant director's management. Miss Proctor originated the role of Mork, the secretary, in The Concert; from that Mr. Belasco moved her into the star role of The Eastest Way. Last season she returned to The Concert, but in the part of Flora Dallas, the comedy ingenue role. Miss Proctor has youth, good looks, and a charming personality, all of which she hides for art's sake in The Governor's Lady.

### MACKAYE PLAY STOPS

"1,000 Years Ago" Suddenly Withdrawn by Shuberts After Odd Doings

The rewritten Turandot, developed, it is said, into an entirely new play by Percy Mackaye, the distinguished American dramatist, and lately presented in Boston by the Shuberts, has been suddenly withdrawn. No particular reason is assigned for the cancellation of the engagement. It is believed by many that the move was made because of sudden activity on the part of Reinhardt, the foreign producer, who possibly found actionable points in common between his own Turandot and A Thousand Years Ago, which was developed from it.

The circumstances, reported in last week's issue, that no producer's name appeared upon paper used to advertise the attraction, coupled with the evident anxiety on the part of the managers to assure dramatic editors, through their press announcements, that the piece was wholly Percy Mackaye's, lends color to the report.

Just what will be done with the production remains to be seen. It is an extremely elaborate affair, constructed at great expense, and as long as it is able to attract public patronage it is not likely that it will be given up without a fight.

### MISS REED UNDER KNIFE

Actress Has Appendix Cut Out, Then Assumes Leading Part in New Play

Miss Florence Reed is a patient at the German Hospital, Seventy-seventh Street and Park Avenue, where she has recently undergone an operation for appendicitis. Despite this ordeal she signed a contract last Wednesday to appear in the leading role in The Yellow Ticket, which A. H. Woods will bring into the Hittage Theater to succeed Within the Law after the holidays.

A singular feature in connection with Miss Reed's contract, which she signed while propped up in bed, is the fact that the actress immediately began rehearsals in her room in the hospital. Mr. Hugh Ford, who is producing the play for Mr. Woods, visits her every day and goes over the manuscript with her. Mr. John Barrymore, who has been engaged for the principal male role, also rehearses the part with Miss Reed daily in her room at the hospital. These hospital rehearsals will continue until the actress is able to attend the regular rehearsals at the Hittage Theater. Mr. Michael Morton, author of the play, also is a daily visitor to Miss Reed.

### PAUL KER AS GUISEPPE

The Messrs. Shubert engaged Paul Ker last week for the role of Giuseppe in their forthcoming production of The Midnight Girl, of which Edward Paulson has been making the American adaptation. Mr. Ker won immediate favor on his first appearance in New York as the Bowery Caruso in The Million. Giuseppe is another role of the same character. Rehearsals began on Monday, and the first appearance of the new musical play is announced for Jan. 15.

### COURT SAYS "NO" TO OSCAR

Final Judgment in Metropolitan-Hammerstein Injunction Suit Handed Down

Justice Penderton, of the Supreme Court, when informed that Oscar and Arthur Hammerstein were continuing their rehearsals of chorus and ballet, and contracting with stars, for the production of grand opera at the new house in Lexington Avenue, immediately made his injunction against the Hammersteins final. Striking out of his decision the clause which permitted the Hammersteins to file an amended plea within twenty days, the justice substituted a provision of final judgment.

Oscar Hammerstein, after Justice Penderton's decision, gave it out that, after stating that he did not know what the nature of his amended answer would be, the new house would open Jan. 12, that he had turned over all contracts to a new organization, in which he did not own a share of stock, and hinted that he was going to give the cities outside of New York and Boston grand opera and would send his companies to the Lexington Avenue house.

### CHANGE OF MANAGEMENT

ROCHESTER, MINN., Dec. 8 (Special).—William J. Pierce has leased the Metropolitan Theater, owned by J. E. Reid, and has already assumed management of the same. Mr. Pierce brings with him much experience and success. Until recently he managed theaters in both Mankato and Austin, and will no doubt have as large a measure of success in the future as he has had in the past. The Metropolitan was thoroughly renovated during the past Summer, but it has been closed a few days the past week for further improvements. The house will as before present high-class attractions, vaudeville and pictures.

FRED L. JOSELYN.

### ACTORS' CHURCH ALLIANCE

Headquarters, Lincoln Square Theater Building, Suite 409.

On Tuesday afternoon, Dec. 23, the New York Chapter of the Alliance will give a Christmas party to its members to meet Sir Johnson Forbes-Robertson, Mr. Cyril and Miss Margery Maude and members of their respective companies, who are members of the Actors' Church Union of Great Britain and Ireland. The place of meeting will be given in our next issue.

A symposium will be held early in the new year, to discuss the present tendencies of the theater. At this meeting the annual election of officers of the New York Chapter will also take place.

Mr. Ben Greet, president of the N. Y. Chapter and vice-president of the National body, represented the Alliance at the funeral of the late E. M. Holland, held recently at the Church of the Transfiguration, New York.

The service held on Nov. 30 at the Church of the Transfiguration was very largely at-





ESTABLISHED JANUARY 4, 1879

# THE NEW YORK DRAMATIC MIRROR

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## POLICE CENSORSHIP

THE lady stenographer at New York police headquarters was so shocked by the play, *The House of Bondage*, at the Cecil Spooner Theater that a platoon of police was called out on Tuesday evening, who stopped the play as the curtain was about to ring up, and dragged Miss CECIL SPOONER to a police station in a black maria. Miss SPOONER gave bond for her appearance in a police court the next day and was finally released, to the intense satisfaction of a large crowd of theaterpatrons who cheered her to the echo. Let us add that it took thirty huskies in blue uniform, with clubs and badges, to accomplish the arrest of this frail little actress, and only a brass band was wanting to make it an occasion of a real police jubilee.

In no other civilized country in the world are we likely to witness such an exhibition of raw police power—not even in Russia, where similar spectacles are staged only when a citizen is charged with political conspiracy, and where personal liberty is still something that even the police are compelled to respect.

Miss SPOONER was not even given time to take off her costume, and though she had her automobile at the stage door and requested the privilege of riding to the station in her car with her husband, she was treated as a common brothel inmate and forced to ride in the police patrol.

The New York police force is noted for its official brutality. It was distinctly on that issue that the late Mayor GAYNOR was elected, and under him something of the meaning of the term, "guardians of the peace," was restored to its original significance. The police had sundry of their highly-prized privileges of enforcing order and respect for the law, by indiscriminate clubbing of citizens, justly curtailed, and were reduced to their proper status of servants, not masters, of the public.

The question as to the moral or immoral influence of *The House of Bondage* has nothing to do with the case. The novel of REGINALD WRIGHT KAUFFMAN, from which the play is dramatized, has been endorsed by the Bureau of Social Hygiene and a number of sociologists, and has at least in its favor the additional fact that the story has been read by thousands of parents who have recommended it to their

children as a strong object-lesson to the unsophisticated.

The point here is whether American citizens in the City of New York have so far lapsed into an abject state of abasement to the police that they accept the outrageous treatment accorded Miss SPOONER as a matter of course and without protest. Miss SPOONER is a reputable actress. She and her husband are the owners of the handsome new theater in which she is appearing; her mother and sister are well-known and respected; her husband, CHARLES E. BLANEY, is the owner and manager of several theaters in other cities.

The proper course would have been to notify the management that the performance would not be permitted, and to issue a summons to Miss SPOONER to appear before a magistrate in answer to the police charge that she was presenting an indecent play. In the recent case of *The Lure* the matter was submitted to the grand jury for action. The managers were not put to the indignity of riding to a station in a police van with an escort of thirty blue-coats.

In this instance the police waited until the house was filled with spectators and the curtain was ready to rise before they descended, hoof and hide, buckle and strap, clubs and badges, upon the playhouse, with all the parade of bumptious authority in vogue when a gambling house or a resort of gunmen and thieves is about to be raided. The ordinary courtesy of allowing the actress to report at the station in her own car with her husband, mother and sister, was rudely denied her, and amid a gathering of thousands, who sympathized with and cheered the prisoner, she was dragged like a felon through the streets.

Is the police department so firmly entrenched in its self-delegated power to exercise the rights of stage censorship and carry out its own findings with brutal disregard of humanity, propriety, decency and respect for the individual? Have we returned to the ante-GAYNOR days, and must we fall prostrate on our worshipping bellies beneath the heel of the brass-buttoned plug-ugly who poses as the representative of the majesty of the law?

What fits the police for the role of censors? Surely not their recent record of grafting, inciting murder, collusion with gunmen and the levying of tribute on notorious criminals. If we must

have a censorship let us at least invest the power in somebody with a clean record.

## SPARKS

(From the Detroit News.)

Long, big-knuckled, delicately-pointed fingers, the fingers of an artist, thrummed softly on the window sill in the "parlor" of the Star Hotel, one of Will Allen's missions, yesterday, as John E. Fancher, performer to roysterers and down-and-outs, hummed softly to himself.

The men in the "parlor" looked at him with curiosity, chilled with a tinge of morbid horror, for Fancher was humming and drumming "The Lost Chord." In the saloons where Fancher, once accustomed to appearing before fashionable music-lovers, for years had earned food, drink, drugs, and lodging by exhilarating with his music stupid stoddiness into daisy lurching gait, Fancher had often played "The Lost Chord," so it was not the tune that cast the peculiar shadows into the eyes of his watchers. It was what Billy, room-mate of Fancher, had whispered to them an hour earlier.

"I think the poor old gentleman has had a warning," Billy had said. "Last night he shook me and called to me to wake up and talk to him."

"Billy," he said, "don't go to sleep for awhile. When you were young were you afraid of the dark? I feel to-night like I used to when the lights were turned out and my mother left me alone. Billy, would you laugh at me if I told you something? I'm a little light in the head, Billy, and maybe I'm crazy, but, do you know, I really believe that I am going to get rid of the whiskey crase and the clutch of the drugs. Yes, I'm going to shake off the habits that have dulled my ears, stupefied my brain and made my fingertips as unresponsive as wooden pegs. Billy, I'm going to die soon; I'm going to be able once again to hear the grand diapasons, the synchronizing chords, the lilting melodies, and to cast my soul into the arms of music and be borne away by it."

"He made me creepy, he did, talking that way. I tried to cheer him up and told him it was a case of the willies, that I often felt that way myself after a whiskey jag. But he kept right on."

"There is a song running through my head to-night. It is 'The Lost Chord,'" he said. "Billy, I don't know whether you know that song, but there are passages of it that seem like the wail of a soul that knows itself lost and is seeking, striving, struggling to find the right road again, like the plaint of a violin string being brought in tune again under the hands of a master. I can hear the peals of the organ accompaniment and the bewildering sweetness of a tenor, and it is as real to me as you are, Billy."

"What do you think of that," interjected Billy, interrupting his own narrative. "He said a pipe dream was real to him as I was, rubbing my shins up against his. Then he went on to tell me that because he heard this song he knew he was going to die. Pretty soon I fell asleep, though, and maybe he's still thinking of that song and still thinks he's going to die, or maybe the whiskey's out of him by now and he's wondering what he'll do for a meal to-morrow, when all the saloons are closed for Thanksgiving and he can't play his way to a full meal."

Finally Fancher arose and went back to his room. Then those who had known him, some for ten years, told among themselves what they knew of his past. Several had seen letters showing he had been with Arthur Lloyd and Albert Hall, renowned in the world of music. Some had seen Fancher's scrapbook, filled with eulogies of his work by newspaper critics. All knew that before the death of his wife and child about ten years ago he had commanded a salary on the stage as a musician for a week that would keep him in his present circumstances for a year.

They also knew that he was known in nearly every Detroit saloon where there was a piano. They knew that he would play whatever was asked of him to get a quarter of a dollar, perhaps, at the end of the day. They knew he was quiet and inoffensive always and never used bad language.

A few hours later, yesterday afternoon, John Fancher was carried, a corpse, to the county morgue, dead from physical exhaustion caused by prolonged debauches in drugs and whiskey.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in *The Mirror's* letter-list or forwarded to their private addresses if on file in *The Mirror's* office.]

**FALL RIVER GIRLS.**—By remitting \$1 to this office you can obtain desired copies of *THE DRAMATIC MIRROR*.

**HELEN CROW.**—The Christian Pilgrim is the title of Henry Crossman's play dramatized from "Pilgrim's Progress." It was first presented in New York at the Liberty Theater, Nov. 23, 1907.

**C. M. L. H.**—Charles Balsar was a member of the New Theater company season of 1911-12; with Madame Nasimova, under Charles Frohman's management; editor, for ten weeks, of *The Fourth Estate*; leading man of the Orpheum Stock players in Philadelphia (1912), and the Northampton, Mass., Stock company.

**DRAMATIC MIRROR READER.**—Edna May Spooner is a member of the Cecil Spooner Theater in the Bronx. Your estimate of the merit of an actress or an actor is purely a matter of personal opinion, and you are entitled to it. We are sure Miss Spooner will appreciate the high esteem which you, or any one else, entertain for her ability as an actress, especially when she learns that you consider her the best actress in America.

**CONSTANT READERS.**—Katherine Kidder is playing a condensed version of *Madame Sans Gene* in vaudeville called *The Duchess of Suda*. 2. Peacock and the Goose was first produced at Foster's Theater, Des Moines, Ia., April 23, 1911, with the following cast: Jess Lorraine, Henrietta Crossman; Kate Grayson, Claire Colwell; Richard Grayson, Wedgwood Nowell; Jack, MacMacomber; Dorothy, Allene Morrison; Olive Wyckoff, Fay Wheeler; Tom Bradley, Albert Brown. The play tells the story of a wife who becomes a slave to domestic duties and loses her influence on her husband, until breezy Aunt Jess arrives, rejuvenates Kate, and enables her to regain the affection of her husband.

## ACTORS' SALARIES

Editor *DRAMATIC MIRROR*:

Sir.—Just a word in regard to the article in last week's issue, "Concerning Actors' Salaries." Of the first two paragraphs I have nothing to say, for these overreduced, padded dummies are not actors, and are far removed from the real thing.

In the last paragraph the real actors are mentioned, those who do, indeed, live in our hearts and brighten our lives, and what profession does this more effectually?

To make this world a brighter and better place for so many people is surely a noble calling, and this the actor does cheerfully, willingly, often giving up home, family ties, personal comfort. Can the men and women who do this be overpaid?

Yours very truly,

F. E. MAXHAM.

RUMFORD, R. I., Dec. 7.

## HARRY P. DEWEY ACQUITTED

Editor *DRAMATIC MIRROR*:

Sir.—Recently the theatrical papers carried a story to the effect that I was arrested by the Government for violation of Section 32 of the Penal Code. (Representing himself to be a naval officer.)

Being innocent, I had no fear of the final result which was that the grand jury in session at Columbus this week, dismissed the case as per clipping inclosed.

Will you set me right in the columns of your valuable paper, as thousands of the profession who knew me in the past will be glad to know of the final result?

Thanking you,

HARRY P. DEWEY.

General Manager Northern Amusement Co.  
 ALPENA, MICH., Dec. 6, 1913.

## HOUGHTON DEAD

Author of "Hindle Wakes" and "Younger Generation" Dies in Manchester

Many persons were shocked toward the close of last week to learn that Stanley Houghton, the young author of *Phipps*, *Hindle Wakes*, and *The Younger Generation*, had passed away Dec. 11. He was in Manchester, England, when the end came. Mr. Houghton was one of the foremost of the young British dramatists, and his career was looked forward to with an international interest. *Phipps*, a comedy, is yet to be produced in the United States.

From being a reporter on a Manchester paper, he developed as a dramatist when "found" by Miss Horniman, and his play, *Hindle Wakes*, commanded immediate and widespread attention. *The Younger Generation* played at the Lyceum Theater in New York this season and more recently in Chicago. A short play by Mr. Houghton called *Fancy Free* was given not long ago at the Princess Theater here.



## On the Rialto

Two members of The Girl in the Film who have not come over with the London company are Robert Nainby and George Barrett. Mr. Barrett will resume touring in the "halls" with his sketch, Two Flats.

Actresses, with a tendency toward obesity, take notice. Emmy Destinn, the grand opera prima donna, has grown thin by eating potatoes boiled, without any butter. Five large ones with dinner are imperative, two or three with the other meals will do, says Madame Destinn. Try it, ladies!

A verbal statement has been issued from the Arthur Hopkins office that The Deluge, by Emile Berger, long heralded as a forthcoming production, is "hanging fire." Notwithstanding the possibility of being charged with a mistaken sense of humor, it may be said that sounds like a contradiction in natural elements.

Francis Wilson does not usually waste his time on Broadway, but his unseemly haste to cover ground these days is due to more besides an aversion to linger on the pavement of the "Great White Way." He acknowledged to a Miamon representative that he was busy getting a new three-act farce-comedy ready for an early production; but as to its title and motive he would not commit himself.

In the setting used in William A. Brady's latest flir into vaudeville, one of the props used is a rogues' gallery. The idea of the scientific record is carried out by the use of a considerable collection of photographs of actors and actresses. It is said that one of the lot is a pet portrait of Forrest Winant, who insisted on leaving Brady management in The Family Cupboard, to go into the Wagenhals and Kemper production of After Five.

In the third act of The Great Adventure, six cups of tea are served by Janet Beecher, who enters and leaves the stage with a teapot supposed to be filled with hot water. The public doesn't suspect that it really is filled with hot water, and that real tea is served. Mr. Ames, the producer, supplies the very finest of Russian tea, and it is freshly brewed with water heated on an electric lamp in the wings. As most of the company are English, they look forward to that part of the performance as the best part of the evening.

Adele Ritchie contributed a little chapter to the white slave hysteria last week by writing a letter to the World complimenting that paper on its attitude in an article on the subject which, she says, strikes the first sane note she has heard. "Most papers," she continues, "are capitalizing this hysteria." Listen to her: "Women have all the best of it in these cases, because every one attributes the highest motives to women. If any one is wrong or wicked it is always the man. Women usually know what they are about and often take desperate chances, but when they fall in anything and get caught they immediately shift the blame onto the man by saying that they did not know; they were led on or they were deceived. When one man enters into a conspiracy with another man to deceive or defraud some other man, and gets 'stung' himself, does the public ever bestow any sympathy on him? Not on your life! It says that he got just what he deserved. Why doesn't it work both ways in these days of equality?"

Alfred Harris Head, of the St. Louis Republic, has discovered the reason why Julia Marlowe is so bent upon leaving the stage at the end of two years. It appears that, having won standing for her histrionic ability, Mrs. Sothen now longs for new fields to conquer, and has a distinct ambition to master the culinary art. Whether or not she will find domestic bliss wanting after she has tried it, remains to be seen. The short-lived experience of Margaret Livingston with the darning of socks is still fresh in mind. Only with Miss Marlowe, she foresees enough in home duties with which to emulate the busy bee; she will not have time to think of theaters and such like worldly things in any way save as a pleasant memory. Miss Marlowe is evidently most progressive. She believes that housewives should combine to eliminate the middleman and purchase their butter, cheese and eggs directly from the producers. "But," adds Mr. Head concerning her new ambition—and we are disposed to warmly agree—Julietta, Rosalinda, and Violas like Miss Marlowe's are even more rare than the perfect cook."

The largest ticket rack in the world has just been installed by the Messrs. Aborn in the box-office of the Century Opera House. It is in twenty sections, each section of which holds 2,100 tickets. As nine performances are given of each grand opera in English by the Century Opera company at the Century Opera House, the rack holds 378,000 tickets, which represents an advance sale of twenty weeks' tickets.

In actual money representation these tickets are worth \$436,370. There are eight performances at popular prices of \$2 to 25

cents and one popular matinee, which is Wednesday, at \$1 to 25 cents. The mathematical wizard of the box-office must have stayed awake all night in order to get all the figures computed correctly.

The rack is made of steel and is fire-proof. The next largest ticket rack in the world is in the box-office of the beautiful Colon Opera House, in Buenos Ayres, Argentine Republic, South America.

Holman F. Day, who made the adaptation of La Demoiselle du Magasin, or The Girl of the Department Store, that has just been announced by Henry W. Savage, won reputation as the writer of tales of the big North woods. He lives in Portland, Me., where he is one of the leading lights. Dramatics have been tempting him these past ten years or more, and vaudeville has seen one or two sketches adapted from his short stories. Broadway is laughing just now at an anecdote that rattles the skeleton of his early stage experience. It appears that a sketch writer came upon a story by Mr. Day that contained likely dramatic material. He communicated with the author, who replied that he couldn't exactly see the particular story in stage form, but that he would recommend another, and if the playwright would purchase a copy of it for an estimate of its availability, they might get together on it. The sketch writer was agreeable, and after considerable trouble and inconvenience, secured the book. All other work was put aside while he read it, and analyzed its stage possibilities. His letter to Mr. Day suggested wherein the story would have to be modified for presentation, and expressed the opinion that a better play could be made out of material taken from both books. Day must have been offended, for never a word of response came from Maine. But the laugh was on the playwright, for he was out his time and the price of a book for which he had no room on his already crowded shelves.

THE USHER.

### "WE ARE SEVEN" SOON

Arthur Hopkins's Production of Eleanor Gates's New Play Favorable

The metropolitan premiere of We Are Seven, the play by Eleanor Gates with which Arthur Hopkins is following his disastrous production of Evangeline, was given last week in Philadelphia under most auspicious circumstances. The local press was favorably inclined and gave notices of considerable length. The New York opening will be at Maxine Elliott's Theater Dec. 22. The story concerns an advanced young woman who has individual ideas on eugenics. She has projected her plans so far that she anticipates having seven children, all of them perfect. She is also much interested in sociology, and her maiden aunt, fearful that harm may come to her in her trips into the slums, provides an escort for her in a supposedly deaf and dumb young man. But the young man is only pretending. By the time his duplicity is discovered, however, they have fallen in love, and the curtain comes down on a happy ending.

The cast includes Betty Harriscall, William Raymond, and Effie Elsler.

### FAVERSHAM REHEARSING

General Interest in His Forthcoming Iago and R. D. MacLean's Othello

Mr. William Faversham is rehearsing on the stage of the Maxine Elliott Theater. The company will leave the city next Friday for Toronto, where the advance sale has already reached \$15,000 and is expected to go \$10,000 better.

The company will rehearse ten days in Toronto before opening in Romeo and Juliet, Othello, and Julius Caesar. After two weeks in Toronto, the next stand is Ottawa, then Montreal, and then New York, where that sterling Shakespearean actor, R. D. MacLean, will be seen in Othello, Mercutio, and Brutus. The chief interest centers in the joint performance of Mr. Faversham as Iago and Mr. MacLean as Othello. Miss Cecilia Loftus will be Juliet, Julie Opp will play Desdemona, and Odette Tyler will be seen as Emilia.

### NEW CONTROL AT SALT LAKE

Fred C. Graham and several musical associates in Salt Lake City have assumed the management of the Garrick, formerly the Grand Theater, which, it is announced, will hereafter be devoted solely to performances given by musical and platform attractions and light opera by a local company.

### REJECTS DE WOLFE SUIT

Federal Judge Landis, of the United States District Court at Chicago, Dec. 11, threw out Elsie de Wolfe's suit testing the constitutionality of the Federal income tax, on the ground of lack of jurisdiction.

As a result, attorneys for Miss de Wolfe, Bourke Cockran, of New York, and Colin H. Tyffe, of Chicago, will take it up to the United States Supreme Court.

### EDDINGER MUST PAY \$530

Wallace Eddinger was condemned to pay \$530 Dec. 17 by the Court of Common Pleas of Hartford, Conn., in the action for \$1,800 brought against him by the owner and driver of the garbage wagon which switched in front of his automobile on the Berlin Turnpike, in Westfield, on the 4th of last September, causing serious injuries to himself, George M. Cohan, Mr. Cohan's little daughter, Georgette, and Francis X. Hope.

### LONG CRANE CONTRACT

Joseph Brooks Signs William H. Crane and Douglas Fairbanks for Revivals

The success of the combination formed to present the revival of The Henrietta has led Joseph Brooks to sign contracts with William H. Crane and Douglas Fairbanks for a term of not less than five years, to present a number of the old plays.

After this season's engagement in the Smith-Mapes adaptation of the Bronson Howard comedy, the two stars will be seen together in a repertoire which will probably include The Rivals, with Fairbanks as Captain Absolute and Crane as old Sir Anthony; The Merry Wives of Windsor, with Fairbanks as Blunder and Crane as Falstaff, and She Stoops to Conquer, with Crane as Harcastle and Fairbanks as Tony Lumpkin.

### THAT VERSATILITY OF CYRIL MAUDE

(Continued from page 3.)

"Oh, dear!" exclaims Mr. Maude, in real distress. "I couldn't have told her such a thing. That I would read it to her, Colonel? Never in the world should I have said that! She must have misunderstood me." Equally disturbed, the Colonel suggests that perhaps he misunderstood himself, and returns to interview the lady again. Mr. Maude observes us, and smiles in a half vexed way.

"I read so many plays, plays without number. No, I do not tire of it. I am always reading in search of the suggest, and when that comes it will make it all worth while."

Enter the Colonel. He did misunderstand. Such-and-such and so-and-so. A few words, and everything is adjusted. The lady is to call again. Exit the Colonel L. I. E., and Mr. Maude smiles at us once more. It is just the persistent, eternal, yet ever-to-becherished playwright seeking production. It brings something to Mr. Maude's mind.

"A word about one thing in particular. That is this question: 'Can playwrighting be taught?' I have strong convictions in that regard. For a long time I have written to various papers to express my views. London Punch once devoted an entire page to ridiculing them. But I believe that playwrighting can be taught. Oh, I do! Certainly the groundwork of it. Possibly it is because playwrighting is taught in this country that American dramatists are coming so much to the front. You hear of them everywhere. "Just now the drama is having very much of a struggle. It may be because there are so many millionaires coming into it." Can it be that Mr. Maude means men with more money than brains? Ah, let us hope he has that courage! "Many other things contribute to the change in the dramatic trend, the skating-rink craze and the cinema—the motion picture. I acted with Lillian Logan in London for the cinema. Perhaps the quality of plays is to be seriously considered. It seems to me that the purpose of a good play is always to reach the big public, which is to say the whole public. That is what we are trying to do with Grumpy. Plays that appeal merely to small colonies here and there do not impress me as the most desirable kinds of drama."

Mr. Maude powders the backs of his hands, draws a heavy line or two on them, and they seem to shiver up before our eyes. "This is what I mean by the importance of make-up," he says. "You see, my hands must grow old." He holds one of them out and we grasp it in farewell. We think of the powder and paint and look at our palm. No, no mark is on it, and his hand has remained the same. The age that he has painted has become real! We look into his face. It is that of a cunning old man, and it is difficult to make out Cyril Maude, who is smiling behind. And far out into the street—far into the midst, as Thomas Hardy would say, "of the madding crowd"—we think how uncanny it was.

ARTHUR EDWIN KNOWS.

### PROF. MATTHEWS'S SHAKESPEARE

(Continued from page 5.)

a Monkwell Street barber—has simply left us breathless!

Naturally, we looked for some explanation of, or at least for some comment upon, so extraordinary, so astounding a revelation as this, from so eminent an authority upon Shakespearean matters as the Professor of Drama in Columbia University.

But Dr. Matthews passes by the episode in absolute silence.

La silence de la mort! Can it be that Dr. Matthews thinks this discovery of Dr. Wallace "of no vital importance?"

But more is to follow: Close upon the heels of this discovery came another. This time it is Sir Henry Maxwell Lyte, keeper of this very London Public Records Office, and his discovery was that upon a certain *felix champetre*—a tunic or pageant of some sort—given at Belvoir Castle, March 24, in the year 1615, the fifth Duke of Rutland paid William Shakespeare forty-four shillings in gold (a gold shilling being more valuable than a silver one) for devising an "imprese" (a shield or device—heraldic or emblematic) for the affair, and also paid a like sum to Richard Burbage for painting it!

But this discovery also, in Dr. Matthews's opinion, is of no vital importance, for into the work before us, "Shakespeare as a Playwright," not an inkling of it is allowed to creep.

Respectfully,

B. FRANK CARPENTER.  
† New Shakespeareans, V., 51, gives a facsimile of the entry of the payments in the Rutland Household Expense Book of 1613.

## The PUBLICITY MEN

Edwin B. Jack is chief story teller ahead of Lina Abarbanell in The Red Canary.

Eddie Pidgeon has attractive sixteen-sheets posted up about town to proclaim the joys of the Jardin de Danse, which is his special charge.

Representing William Faversham for the press is J. C. Poole, who is now reading so much classical literature that he sees things at night.

Dates Ahead: Owing to an accident at a launderer's, Edwin Wallace Dunn, of the Cohan and Harris office, will wear a blue vest every Thursday instead of a pink one, as formerly.

Murdock Pemberton is very fond of dates. Every time he places a story for the Brady enterprises he eats one. And his visitors, viewing the nearly empty jar upon his desk at the close of a day, and there an excellent gauge of the popular publicity man's activities.

Ruth Shepley, of the Nearly Married company, did her own press work for the benefit performance which she organized in the interests of St. Elizabeth's College, of which she is a graduate. Edwin Wallace Dunn, of Walcott fame, sends out the announcements marked, "From Ruth Shepley, who hopes it will be printed right soon."

Clive N. Hart is at present acting as volunteer press representative for the German-American Day Nursery, 354 East 121st Street, in the effort to secure the giving of a benefit performance for this worthy cause. Should he make good in this job he will receive the most treasured remuneration on record for press work—the smiles and thanks of twenty little East Side children—"die armen Kinder" of Harlem, as the German nurse calls them.

Anna Marble is back in town, occupying the same office with Victor Leighton in the A. H. Woods office. She is here to make a sudden and wholly unexpected attack on dramatic editors and others throughout the country who control desirable publicity, in the interests of ten Within the Law companies—ten, count 'em. Company ten opens out of town on Christmas. "Pink" Hayes is chuckling to think that a new Within the Law company has been going out with every important holiday that has come along. The ninth company, that opened about Thanksgiving in Canton, N. Y., played to receipts of \$800 in a place of only 2,700.

Elmer Rogers, business manager of the Palace Theatre in New York, contemplated calling last "Old Homestead Week," in honor of Manager Frank Thompson, and taking advantage of the fact that there were on the bill three players who once appeared with Mr. Thompson's father, Deeman. The three were Will M. Cressy, his wife, and Horace Wright. The press announcement merely said "contemplated," for the public memory is green concerning that other time when "Lamb Club Week" was announced for Hammerstein's, and there were only a couple of that club's members in the entire programme.

It is a long time since the New York Hippodrome had publicity as much worth while as it now has under the supervision of Ben Atwell. The stories that he sends in to the papers are frequently printed without the slightest editing. They make good reading. One of his latest concerns the high cost of fresh eggs a condition that concerns no one employed by the Hippodrome, inasmuch as five hundred hens are constantly on duty when not performing in the barnyard scene in America. Ben adds that if the prices continue skyward, the management will be able to pay its principals in hen fruit.

Strolling on Fifth Avenue, and down in the financial districts, as well as in other parts of New York where cash is represented rather than just theatrical interests, are two young ladies wearing masks and carrying parasols on which are printed in large white letters, "The Misleading Lady, at the Theater." It will be remembered that in order to stroll in disguise in the streets of New York, it is necessary to secure a permit from the Mayor and the Board of Aldermen. Lloyd Shelden, press representative for the play in question, had things rushed through so that the two young women could parade at an early date after the hatching of this clever stunt.

### CONGRATULATIONS, MAYOR KITCHEN

Branick, Pa. (Special).—Frank R. Kitchen, who has been manager of the P. O. S. of A. Opera House for the past nineteen years, has been elected Mayor of Branick. Mr. Kitchen's widespread popularity was attested by the large majority given him at the polls. OSCAR THORNTON.

### BILLIE BURKE COMES EARLIER

Owing to a sudden change in Frohman plans, Billie Burke will be seen at the Loceum Theater on Christmas night in a play of North American frontier life, written by W. S. Maughan and called The Land of Promise. This will mark Miss Burke's transition to serious parts.



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Arthur Hammerstein Offers the Musical Jollity

## HIGH JINKS

Matinees Xmas and New Years

WILLIAM A. BRADY'S  
PLAYHOUSE

48th St. East of B'way, Phone 5063 Bryant  
Evenings 8:10 Matinees Wed. and Sat. 2:10  
LAST WEEK

## Family Cupboard

BY OWEN DAVIS  
NEXT WEEK THE THINGS THAT COUNT

Direction  
WILLIAM A. 48th St. Theatre, Just East of B'way, Phone 178 Bryant  
Evenings, 8:10; Mats. Thurs. and Sat., 2:10.

THE SENSATIONAL HIT OF THE  
CENTURY

## TO-DAY

Jane Evans and Edgar Norton have been added to the cast which will support Grace George in her new comedy, Miss Jenny O'Jones. The cast now includes Julian L'Amance, Carolyn Kenyon, Belle Daube and Warren Munsell.

## GERTRUDE EWING CLOSES

Heavy Floods in Texas Interfere with Route—Miss Ewing to Resume Tour

KANSAS CITY, Dec. 13 (Special).—William N. Smith says that, owing to the serious flooded conditions in Texas, and the Gertrude Ewing company being almost in the heart of it, the members of the company voted to close immediately and get out of that section. Every one hurriedly bought tickets for Kansas City, and after leaving Taylor, Tex., Wednesday night, were tied up thirty miles away, at Milano, till Sunday afternoon, arriving in Kansas City Tuesday.

The floods, destruction of property and suffering of people in the flooded districts are something indescribable. Old residents say nothing in sixty-seven years has ever equalled it. The weather being so mild, diseases are almost sure to follow. Miss Ewing paid all salaries in full, even for nights lost on account of rain and no shows. She will probably open again after the holidays if a suitable one-night stand play can be secured.

## THURLOW WHITE SERIOUSLY ILL

The friends of Thurlow White will regret to learn of his serious illness at the home of his father-in-law, Colonel Blount, in Washington. Mr. White was spending the few days prior to the beginning of rehearsals at the Jamestown Stock company, with his wife and his small son, when he was taken suddenly ill. His condition was so serious that a consultation of physicians was called, the result of which is still unknown at this writing. The hosts of friends of this popular leading man will wish him a speedy recovery that he may again take up the work which is so near his heart.

## MODESTO THEATER DESTROYED

MODESTO, CAL., Dec. 9 (Special).—The Modesto Theater the most beautiful playhouse of its size in California was totally destroyed by fire Dec. 8. The fire was started by the heating system in the basement. The loss will exceed \$50,000. The owner, W. H. Mensinger, was partially insured, but the Modesto Theater Company, of which W. B. Martin is manager, and which owned the equipment and furnishings of the theater will suffer a total loss. Owner Mensinger will rebuild at once, and a local stock company will assume the lease. Manager Martin will be retained as head of the enterprise. Manager Martin has made scores of friends since his residence in Modesto, as he gave the best that could be procured as well as service. J. H. THIM.

## ONE-ACT PLAYS PRESENTED

HANOVER, N. H., Dec. 16 (Special).—Charles Goddard's The Man from the Sea, Witter Byner's The Little King, and Carl Freybe's Leave of Absence were presented last night by the Dartmouth Theater company, and were well received by a large house. All three were one-act pieces, modern in theme. Mr. Byner's The Little King has never been staged before, and Mr. Freybe's Leave of Absence has only been played once—at the Toy Theater in Boston, when Mr. Freybe himself took the part of Lieutenant Heulen. Both Mr. Byner and Mr. Freybe were in Hanover to supervise personally the staging of their plays.  
ROBERT DE CAMP LELAND.

## CHANGES AT FITCHBURG

FITCHBURG, MASS., Dec. 12 (Special).—The Auditorium Theater has been leased by Mr. Howard F. Salisbury and Thomas D. Soriero, of Providence, R. I., and the house will conduct stock indefinitely, but this is the only house able to play road attractions in the city. This summer the policy will be vaudeville and pictures.

## HANS LINNE IN LOS ANGELES

Hans T. Linne, who is well known as a conductor, producer, and composer on Broadway, has recently been elected conductor of the Los Angeles People's Orchestra. The organization embraces fifty excellent musicians. Among Mr. Linne's popular compositions are an "Indian Suite" and "Fantastic Symphonique." He also composed the music for a musical comedy.

## DEATH OF MRS. MCGREGOR

Mrs. Florence Worden McGregor, wife of Edgar J. McGregor, the stage director, killed herself by leaping from a window on the seventh floor of the Riviera apartment house, No. 150 Riverside Drive, on the night of Dec. 6. Death was instantaneous. Mrs. McGregor had been under the care of a physician for several weeks. She suffered from nervous affection. She was an accomplished woman, thirty-one years of age, the daughter of Frank M. Worden, of this city.

## PAULINE HALL GETS BACK ALIMONY

Pauline Hall, to whom was granted a final decree of divorce from George B. McLellan, the librettist, who at present lives in London, Dec. 13, through her lawyers, May and Robertson, No. 18 Park Row, New York, received an order to collect from her former husband back alimony amounting to \$2,100. To avoid further litigation, McLellan consented to pay the full amount and payments of \$10 weekly hereafter.

## CENTURY SINGS "BOHEMIAN GIRL"

This, the fourteenth week of English opera at the Century Opera House, is devoted to a splendid production of The Bohemian Girl.

## NEW YORK THEATERS.

EMPIRE Broadway and 46th Street.  
Evenings, 8:10; Matinees, Wed. and Sat., 2:15.

CHARLES FROHMAN . . . . . Manager  
CHARLES FROHMAN PRESENTS

## Ethel Barrymore

IN A NEW COMEDY

## TANTE

By G. HADDON CHAMBERS

GARRICK 35th St., near Broadway.  
Evns. 8:15. Mats. Wed. & Sat. 2:15.  
Charles Frohman, - Manager.

CHARLES DILLINGHAM presents

## FANNIE WARD

In the Palais Royal, Paris, success

## MADAM PRESIDENT

with an exceptional cast.

CRITERION Broadway & 44th St.  
Evns. 8:15. Mats. Wed. & Sat. 2:15.  
Charles Frohman, - Manager.

DAVID BELASCO presents

## The Man Inside

A Drama of Crime, in Three Acts, by

ROLAND BURNHAM MOLINEUX.

GAITY B'way & 46th St. Tel. 310  
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Klaw & Erlanger, Managers  
COHAN & HARRIS present

Edgar Selwyn's New Farce Hit

## NEARLY MARRIED

With BRUCE McRAE

Next Week—ELSIE FERGUSON

THE STRANGE WOMAN

WALLACK'S Broadway & 30th St.  
Evenings 8:15.  
Matinees Wednesday (pop.) and Saturday 2:15.

## Mr. CYRIL MAUDE

(The Liebler Co., Managers)

## GRUMPY

EXTRA MATINEE XMAS AND NEW YEARS

## DATES AHEAD

(Received too late for classification.)  
ARABIANELL, LINA (Mackay Production Co.): Boston 22-25.  
ARLIS, GEORGE (Liebler Co.): Detroit 22-25.  
GARDEN OF ALLAH (Liebler Co.): Battle Creek, Mich., 22-25. South Bend, Ind., 25-27.  
GIRL ON THE FILM (Mears, Shubert): N.Y. 22-25.  
GREAT DIVIDE (Primrose and McGillan): Forts. Ill., 21, 22, Kenosha, Wis., 25, Aurora, Ill., 26, Davenport, Ia., 27, Moline, Ill., 28, Bradford 29, Canton 30, Abingdon 31.  
HANS HANSON (N. J. Lorange): Eldon, Ia., 17, Farmington 18, Cincinnati 19, Unionville, Mo., 20.  
HEL, ANNA: N.Y.C. 29-Jan. 8.  
IRWIN, MAY (Liebler Co.): Frisco 31-Jan. 8.  
O'HARA, PIRKE (Augustus Pitou): Minneapolis, Minn., 22-27, St. Paul 29-Jan. 8.  
ROMANCE (Charles Dillingham): Chicago, Sept. 28-Jan. 10.  
SIDNEY, GEORGE (A. W. Hermán): Detroit, Mich., 28-Jan. 8.  
THIEF, THE (Primrose and McGillan): Kenosha, Wis., 21, Streator, Ill., 25, Kankakee 26, Urbana 27, Decatur 28, Terra Haute, Ind., 29, Paris, Ill., 30, Charleston 31.  
THIEF, THE (Primrose and McGillan): Alva, Okla., 25, Okemah 26, Thomas 29, Cordell 30.  
WHERE THE TRAIL DIVIDES (Primrose and McGillan): Ottumwa, Ia., 25, Oskaloosa 26, Waterloo 27, Marshalltown 28, Nevada 29, What Cheer 30, Washington 31.  
WOLFORD STOCK (E. A. Paul): Augusta, Ark., 15-17, Beebe 18-20.

## OMAHA

Owing to change in management of the Brandeis Theater, the house was dark Dec. 4-10. Managers Crawford and Behrman offered The Lady Dec. 11-13; Gaby Deslys Dec. 14. The Honorable Girl is the attraction at the Gayety, and, with Phil Ott and Alice Lazar heading the fun-makers, the house is packed with enthusiastic audiences twice each day. The Bowery Burlesquers week of Dec. 14. William Burrows and co. in The New Song Birds, head the week's programme at the Orpheum, where business, as usual, is all that could be wished. At the Krug, Edward Bernard and his Yiddish co. in The Lost Sheep and Mendel Bellis, Dec. 10, 11. J. Krowatz.

## NEW YORK THEATERS.

LYCEUM 45th Street, near Broadway  
Evenings, 8:10.  
Matinees, Thurs. & Sat.

Klaw & Erlanger present

## Elsie Ferguson

In the New American Comedy by

William Hurbit.

## The Strange Woman

LIBERTY West 43d Street.

Klaw & Erlanger, Managers  
Evenings 8:15. Mats. Wednesday & Saturday, 2:15.  
VERBA & LUSCHER present

## CHRISTIE MACDONALD

In Victor Herbert's New Operetta

## SWEETHEARTS

Book by E. B. Smith and Fred de Grams  
Lyrics by E. B. Smith. Staged by Fred Latham

NEW AMSTERDAM West 43d St.  
Matinees, Wednesday and Saturday, 2:15.

Klaw & Erlanger, Managers.

Klaw & Erlanger present

A New Musical Comedy.

## The Little Cafe

Book and Lyrics by C. S. McLellan.

Music by Ivan Caryll.

GEO. M. Theatre, B'way & 43d St.  
Phone 393 Bryant.

## COHAN'S

Klaw & Erlanger

Managers

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Bryant. Mats. Wed. and Sat.  
COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

## SEVEN KEYS

## TO BALDPATE

Founded on Earl Derr Bigger's famous novel.

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Most Beautiful Theater in America

Direction of JOHN CORT. Telephone, Bryant 40  
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OLIVER MOROSCO Presents

## LAURETTE TAYLOR

In the Comedy of Youth

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Tel. 43 Bryant.

LONGACRE Evenings at 8:10.  
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The New Musical Comedy

## ADELE

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Matinees, Thursday and Saturday, 2:15.

DAVID BELASCO presents

## DAVID WARFIELD

(LAST WEEK)  
IN  
THE AUCTIONEER  
NEXT WEEK "THE SECRET"  
FRANCES STARR



## IRENE FENWICK GOES

### Others Protest Against Half Salaries—Actors' Equity Association to Act?

Regarding the going of Irene Fenwick from the cast of *The Family Cupboard*, suddenly and without giving much notice, it was stated that contracts for the new season were brought by William A. Brady for the players to sign, containing clauses, it is said, providing for half salaries for two weeks before Christmas and during Lent.

Although the situation seems a plausible reason for the going of Miss Fenwick, it is said that the real reason is poor health. She has temporarily withdrawn before on that account. In all events, it was investigation of her departure that uncovered the situation in regard to the half-salary contract.

This form of contract is quite familiar to road companies and to many metropolitan organizations. Actors claim that they have submitted to it heretofore as a matter of tradition, as a custom dating from the time when bookings were uncertain and theatrical conditions less carefully calculated. But at the present time, artists say, they do not see why their salaries should come on a sliding scale that covers the average and the extreme without ever going as high as the mean, which is to say, salaries which do not grow beyond the stipulated amounts when receipts are greater, but which decrease as business falls off.

John Bowers, who was to have taken Franklin Ardell's place when that comedian was to have gone to London, and later took the part originated by Forrest Winant, who went over to be featured in *After Five*, which failed promptly at the Fulton, refused to sign his contract until he had fully deliberated upon the various clauses in it.

The matter has been brought to the attention of the Actors' Equity Association, which promises to investigate the case and take a definite stand. This is the first opportunity of the association to decide on an issue that materially concerns its future. In discussing the situation a member of the association said to *The Mirror*:

"It is not a matter of an issue between John Bowers and Mr. Brady, but between all actors and all managers. The case is a test to decide, for the time at least, the fairness or unfairness of half salaries during the 'off times' of the theatrical year."

Irene Fenwick's place in *The Family Cupboard* has been taken by Irene Romaine. Reports from touring companies indicate that there is trouble over this problem and that it is rapidly spreading, under the agi-

tation started by the Actors' Equity Association. Two of the principal members of the Southern company presenting *The Whip* on the road voluntarily closed their engagements at Baltimore on Saturday by refusing to attach their signatures to contracts calling for a reduction in their salaries during the approaching holidays. One of the players named is John L. Shine, the other is one of the principal women in the company. Similar reports come from other directions, but cannot be confirmed.

Among the reasons given by the Actors' Equity Association for increase in membership is the need of co-operation in securing fair contracts with managers. The model contract is, first, to secure transportation from New York and back to New York; second, to limit the period of free rehearsals; third, to re-establish the two weeks' notice clause; fourth, to protect an actor who shall have given more than a week's rehearsals from being discharged without compensation; fifth, to prevent the increase of extra performances without pay; sixth, to get full pay for all weeks played, and seventh, to seek an adjustment with regard to the cost of women's dresses. The sixth clause is, of course, the one that most nearly applies to the matter at issue. The idea is not to play for half salaries at any time of the year, but to receive full remuneration for every week of the engagement.

"In Mr. Brady's case," said the member previously quoted, "he is in no way protesting the fairness of half salaries. He is asking the company appearing in *The Family Cupboard* to accept half salaries as a distinct favor to him during his fight against the hard theatrical times. Practically all contracts contain half-salary clauses, but they are not imposed. Belasco's contracts contain the clause, but it is not imposed. So do those of Oliver Morosco, but he is paying full salaries to all five of his companies before Christmas. The association would not object to its members sharing a manager's losses for the sake of staying out provided that they also share his profits, but otherwise the unfairness of it is manifest. I have gone to attend performances where it was a case of S. R. O. and yet the playing company was receiving half salaries."

An instance of the unfairness mentioned is recalled in that a certain manager paid half salaries because of an American election week when his company was appearing in Canada.

### "OLD RELIABLE"

Savage to Present Willis P. Sweatnam in Dramatization by Harris Dixon

Harris Dixon, who is a United States Judge in the South, and has won reputation as one of the best contemporary delineators of negro character through a large collection of stories published in various American periodicals, has made a dramatization of *Back, the shifthead old negro* known as "Old Reliable." It is rather of *Back*, for the circumstances in which he moves are entirely new. This comedy will be produced this Spring by Henry W. Savage as a vehicle for Willis Sweatnam, whose work as the negro porter in *Excuse Me* and in *The County Chairman* excited so much favorable comment.

Mr. Dixon has been in New York for the last month putting the finishing touches to his play. Mr. Sweatnam has made a number of trips from his home in Pike County, Pa., to watch the progress of the work. A final conference between author, actor, and producer took place recently. Colonel Savage is now engaging the remainder of the company.

The American version of *La Demoiselle de Magasin*, to be produced by Colonel Savage, will be called *Along Came Ruth*. Holman F. Day, the adapter, has changed the locale from Paris to New England.

Blanche Duffield will be the prima donna in the Savage production of *Sari*, the Hungarian operetta.

### "AUCTION PINOCHLE" IN ENGLISH

The Adolph Philipp success, *Auction Pinochle*, has been translated into English by Edward Paulton for Oliver Morosco, who will probably produce it in New York at his new theater. This theater, long predicted, is about to become a verity, although location and description are not yet announced. Mr. Morosco will personally direct the production. The reason the premiere will be given in New York instead of in San Francisco is due to an arrangement with the Anderson Gaiety Theater Company, which prohibits Mr. Morosco, during the life of the contract, from making any musical productions in the latter city.

### JORDAN HALL RECITAL

A dramatic recital was given by the Dramatic Department of the New England Conservatory of Music at Jordan Hall, Boston, on Friday and Saturday evenings, Dec. 6 and 7, under direction of Clayton D. Gilbert.

The programme was made up of three playlets: 1. *Tilda's New Hat*, a study of character, by George Paston (its first per-

formance in this country); 2. *The Monkey's Paw*, a story in three scenes, by W. W. Jacobs, dramatized by Louis N. Parker; 3. *The Vampire Cat*, a legend of old Japan, arranged as a pantomime in a prologue and one scene, pantomime by Clayton D. Gilbert and music by Charles P. Scott.

### "GHOST BREAKER" SUIT

Authors Dickey and Goddard Sue Maurice Campbell for \$3,486.38 Royalties

Maurice Campbell was served with notice to appear last week in the Supreme Court to answer suit of Paul Dickey and Charles W. Goddard, authors of *The Ghost Breaker*, for payment of alleged back royalties aggregating \$3,486.38.

According to the statement of the authors, they arranged with Maurice Campbell on Oct. 4, 1912, to produce the piece, he to pay them a royalty of 5 per cent. on receipts up to \$5,000, and 10 per cent. on the excess. Something like four months later, they declare, the payment of royalties ceased, and it is this asserted omission that they are now trying to rectify in court.

### THE DRAMA LEAGUE IN ATLANTA

The Drama League, which has been taking root in the South also, has a flourishing center in Atlanta. Organized last Spring, and beginning active work in October with 128 members, the center has grown within the past two months to 600 members, and is in the highest state of enthusiasm. Already the center has visions of a future municipal theater; meantime, it is vigorously educating the public in the literary drama, and apparently with success, for plays like *Masefield's Nan*, *Granville Barker's Voyage Inheritance*, *Stanley Houghton's Hindle Wakes*, and *Josephine Peabody's Piper* are read every week to enthusiastic audiences and invariably to standing room only.

### "MENDEL BEILIS" IN ENGLISH

Frances G. Corcoran has secured the English speaking rights to Mendel Beilis, the drama in which Jacob Adler has created quite a furore at his theater. The piece is scheduled for early production and will have its English tryout before the first of the year.

### THE EDUCATIONAL PLAYERS

Under leadership of Emma Sheridan Fay, the Educational Players presented a demonstration programme of one-act plays at the Evening Recreation Center, New York, on Sunday evening.

1865



1913

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NEW YORK CITY

### GOSSIP

Taylor Holmes has replaced Charles Meekin in the cast of *Oh, I Say!* at the Casino Theater.

A card to *The Mirror* announces the closing of the Harrington Reynolds company in *The Last Appeal* at Greensburg, Pa., Dec. 8.

Mrs. Alice Adams has become a guest of the Actors' Home, where she is contented and happy in that beautiful "haven of rest."

Will Archie, last seen here in *The Never Homes*, has signed to play the principal part in Bickerton's production of *The Rule of Three*.

Marie L. Taylor has gone to her Adirondack camp to spend the holidays, returning for rehearsals in a production to be made in January.

May De Sousa, recently prima donna with De Wolf Hopper in *Miss Caprice*, will replace Venita Pittsburgh with Donald Brian in *The Marriage Market*.

When Seven Keys to Baldpate is produced in Chicago by Cohan and Harris soon, Cyril Scott will play the principal role taken here by Wallace Eddinger.

The will of Edmund Milton Holland, who died Nov. 24 in Cleveland, made June 3, 1890, which was filed in the Surrogate's Court, Nov. 5, disposes of the estate of \$3,000 to his widow, Mary E. Holland, in its entirety. Mr. Holland spent fifty-three years of his life on the stage.

Ed Hoehn, of Alton, Ill., after a successful theatrical career in the Pacific States, recently visited his native place, from which he had been absent some years. Mr. Hoehn will desert the theater for fruit farming and ranching near Fresno, Cal.

Paul Ker has just sold to Henry W. Savage three of his latest compositions, "Sailor's Song," "The Sentimental Pig," and a titular march entitled "King of the March," to be introduced in Lehar's latest operetta, *The King of the March*, which is to be produced sometime late in January, 1914.

Miss Rosemarie Blain is now the understudy of Madame Trentini in *The Firefly*. She is a former Fort Madison, Iowa, girl, now a resident of Chicago.

John Cort has engaged the Theodore Bendix String Quartette as a permanent feature for his new theater in Boston, which opens in January.

Mr. Norman Tharp has left the Little Theater, Philadelphia, and is now a member of the company supporting Miss Billie Burke in *The Land of Promise*.

Dillon M. Deasy, who created the character lead of Dr. Timothy Shelby, a finely drawn characterization of Booker T. Washington in Thomas Dixon's latest production, *The Leopard's Spots*, and who has scored a distinctly marked success in the role, is resigning from the company. Mr. Deasy leaves Gainesville, Fla., Dec. 19.

Virginia Millman opens with the *Within the Law* company, playing the part of Mary Turner, on Christmas Day.

### MARRIED

Miss Aida V. Sullivan, the adopted daughter of the late "Big Tim" Sullivan, was married to an actor of the name of Huston, member of *The Caneby* company, last week. J. Irving Postward, of New York City, who plays the role of the police captain in *Oh, I Say!*, was married to Mrs. Nellie H. Oates, of Timon, O., in Buffalo, Nov. 25, by the Rev. J. W. Ross, of the Calvary Presbyterian Church. Louis M. Housman, theatrical man, sporting and debt promoter, was married to Miss Adelaide Toms, on the farm of Charles J. Ross, in New Jersey, last August. It has just leaked out, Mrs. Ross (Mabel Fenton) was responsible for the match, having introduced the couple to each other.

### RECORD OF DEATHS

MADAME MARONNI, the world renowned singing teacher, died Nov. 18, in Greville Place, London, aged eighty-seven. Among the famous pupils of this celebrated woman are included the famous names of Emma Calve, Emma Hansen, Arvid Sanderson, Ada Ormsley, Jane Morris, Nellie Melba, Emma Nevada, Antonette Brown, Mathie Fuller, and her own daughter, Blanche Maronni. The deceased was born at Frankfurt-on-the-Main, March 25, 1826. Her maiden name was Mathilde Grossmann. Originally a concert singer, she joined the Vienna Conservatory of Music as a teacher of vocalization as long ago as 1864. She taught in Paris, Cologne, and again in Vienna, finally establishing herself permanently in the French capital in 1881.

JOSEPH O'CARROLL, musician, nineteen years of age, lost his life in an elevator at the City and County Hotel, in this city, on Nov. 25. He lived at 258 North Main Street, Yonkers, N. Y.

JOSEPH WOLLEMAN, an actor of 185 North Main Street, Paterson, N. J., died at the home of typhoid fever after a long illness, Nov. 21. He was nineteen years old and had been on the stage since he was seven years of age.

FREDERICK RUFFNER STEPHANSON, thirty-six, known the country over as "Boss" Stephenson, for many years advance agent for Lew Dockstader, died at his home, 334 West Street, Brooklyn, Nov. 22, after two years' illness. Under his direction some of the greatest shows were painted, erected and hung in the West unheard of places. It is said that Stephenson's success was much due to Stephenson's work. Mr. Stephenson was born in Brooklyn.

CHARLES O. PARSONS, manager of the Troupe Ray O'Connell and the Green Theater, Tampa, Fla., died some days ago. Mr. Parsons had been connected with the theatrical business many years, and was a general favorite. His death was caused by an accident. While driving from his home on an automobile on Dec. 11, throwing Mr. Parsons to the pavement, which resulted in a broken hip and of his injuries. Under ordinary conditions his injuries might not have proved fatal, but his weakened constitution, caused by years of combat with the tubercle, could not resist the shock, and he passed away two days after the accident. Mr. Parsons was very popular in Tampa, and his death has caused universal grief in the community.

JOHN H. WHALLAN, a theatrical promoter, capitalist, and for years a rolling stone in Louisville politics, died Dec. 8, at the home in Louisville, Ky., after a long illness which became acute a week ago. Mr. Whallan was one of the organizers of the Shubert-Burlesque Circuit. He was sixty-three years of age.

Mrs. HENRY BRIDGES GARDNER, widow of Henry Gay Gardner, the clarinetist, died Dec. 2 at her home, 112 West 100th Street, after an attack of apoplexy.



## EXPLAINS INCOME TAX LAW

### Letter of Secretary of the Treasury Makes Matters Clear as to Workings of New Act

Players of both sexes continue to manifest the liveliest interest in the income tax law, as shown by the large demand for copies of last week's *Mirror* containing the ruling of the Treasury Department on the question. To make the matter perfectly clear, this *Mirror* herewith prints the ruling of the Treasury Department as conveyed by letter to Mr. Edwin Mordant, who addressed Secretary McAdoo on the question on Nov. 28.

UNITED STATES TREASURY DEPARTMENT, WASHINGTON, D. C., Dec. 3, 1913. "Replying to your letter of Nov. 28, and your telegram of Dec. 2, relative to the application of the Federal income tax law to the salaries, or wages, paid to actors and actresses, with particular reference to the withholding of tax on amounts paid to such persons, you are advised that, in cases wherein the salary of such individuals is contingent upon the run of the play, or the length of the season, such salaries are held not to be fixed or determinable.

"The regulations as issued by the department provide that when the income of an individual is not fixed or certain, and payable at stated periods, or is indefinite or irregular as to amount or time of accrual, the tax shall not be withheld at the source of income, but the income so received shall be included in the return which is required to be made by the individual.

"Such persons are required to make personal return of all their income, provided their total income from all sources exceeds \$3,000 or \$4,000 as the case may be. (See page 2 of the Regulations, inclosed.)

"For your information there is also inclosed a copy of the law, on page 3 of which you will find the requirements as to filing of returns.

"Respectfully,  
"L. F. BRUNS, Deputy Commissioner."

To a *Mirror* representative Mr. Mordant said: "On page 2 of the Regulations, it refers to 'income of an individual which is not fixed or certain,' 'indefinite or irregular,' etc., and then classifies those exempt under clause: 'Farmers, merchants, lawyers, agents compensated on the commission basis, doctors, authors, inventors, and other professional persons.' The members of the theatrical profession come under this head.

#### NOTICE TO RELATIVES

Relatives of Eva Gardner Coleman, who died at Bellevue Hospital the latter part of last October, will obtain specific information regarding her death by addressing Jessie Eleanor Terry, care *DRAMATIC MIRROR*.

#### NEW HOUSES

The new five-story Proctor Theater Building at Mount Vernon is nearly completed. It occupies an entire square block in the heart of the business section of the town. The theater has a total seating capacity of about 2,500. One of the unique features of the house is its system of ramps or inclines, by which one may enter and leave any part of the house without mounting or descending a step.

Bridgeport, Conn., is to have a new motion picture theater. It will be situated on Main Street, not far from the Lyric Theater. It will be one of a chain controlled by Messrs. Knippenberg and Kaufman.

Surrogate Joseph Donahay is building one of the finest theaters in the State, in Freehold, N. J. The new house will seat 950 persons. It will have but one balcony, and every seat will have a full view of the stage. The new theater will be a big asset to Freehold, which is a great theater-going town.

Messrs. W. D. Van Dyke and Harry J. McCoy, of Binghamton, N. Y., have leased the new fireproof building at 23-25 Crandall Street in that city for a term of years, and opened it Nov. 1 as a vaudeville and photoplay house. It is known as the Crescent.

Articles of incorporation were filed recently with the county recorder by the Palace Theater Company at Waterloo, Iowa. This company is to erect and operate the new playhouse on Sycamore street. The incorporators are M. Ford, A. J. Diebold and J. W. Mercelles, who will operate it. The house is to be built at once and will be devoted to vaudeville and moving pictures.

Decatur, Ga., will have a new \$10,000 moving picture theater on the East side, the second of its kind in this part of the city, this season.

Lindsay, Cal., has recently completed a new, up-to-date theater which will be known as the Lindsay Auditorium and Arboretum. The stage is 24 x 40 ft., with proscenium openings 15 x 24 ft. It opens both ways, that is into the auditorium and the arboretum. In the summer, the back of the stage slides up into the fly gallery, and the scenery is reversed to face the arboretum, an outdoor arbor which will be screened from flies and other insects, and covered with vines. The seating capacity of the arboretum will be about four hundred, while the auditorium, including the balcony, will seat five hundred. The stage will have a complete scenic and electrical

"The *Mirror* published the text of the law several weeks ago, so there is no use repeating it. However, I wish to make this plain: a tax of one per cent. is payable only on the amount in excess of the amount claimed in exemption, which is \$3,000 where an actor or actress is single; \$4,000 when married. The latter is applied when living together, and only one is at work. If both are working, \$4,000 exemption is claimed, and can be paid by either one or pro-rated between them in proportion to their net income. But the amount claimed in exemption must be earned before tax is paid, and then only on the amount in excess of exempted amount. Tax can only be deducted at the source of income when there is a fixed salary per annum. An actor's salary is never fixed.

"By this ruling, members of the profession must keep track of their income during the season, and file a bill of particulars with the Collector of Internal Revenue for the district, with a claim of exemption as specified. This must date from March 1, 1913, to Dec. 31, 1913, this being five-sixths of the present calendar year. After this year it will apply to a full season's earnings."

To the manager this will be a relief from responsibility to the Treasury Department, and the actor retains his personal right to make an accounting, and secure whatever benefits that may be his prerogative.

Neglect to file exemption could result in a demand for payment of taxation on gross earnings. This should be filed with scheduled.

Where a fixed salary per annum is received, exemption can be claimed by filing notice on employer, or withholding agent, "not later than thirty days prior to the day on which the return of income is due." Forms for claiming of exemption can be purchased, which follow this wording:

To .....  
I hereby serve you with notice that I, ..... am married and living with my wife (or single), and now claim the benefit of the exemption of (state amount claimed) as allowed in Paragraphs C and D. of Section 2 of the Federal Income Tax Law of Oct. 3, 1913, my total exemption under said paragraph being (state amount).  
Date ..... Signed .....  
Address .....

equipment. The policy of the house will be to play road companies, repertoire, and the high-class road picture productions. The theater is being built by the ladies of the Tuesday Club, in conjunction with their beautiful club house. The management is in the hands of C. H. Geldert, a well-known New York actor, who has retired from the stage and is now a local orange grower. This will be the only first-class theater between Fresno and Bakersfield and will be one of the most beautiful and best appointed in the smaller cities of the State.

Haverhill's (Mass.) newest and most up-to-date theater, the New Academy of Music, opened its doors a short time ago, with F. Fred Lovett, resident manager; Wm. K. Kelley, stage manager; David Lavine, property man; Carl A. Webster, electrician; John K. Nichols, orchestra leader. The house has a seating capacity of 1,800. The color scheme is old rose, steel and green, with heavy, upholstered chairs.

The stockholders of the La Junta Theater Company let the contract for building the new theater. The building will cost \$40,000. It will be 60 feet wide, 110 feet deep, and will have a seating capacity of 1,000. The building will be modern in every way, with roomy box office and ladies' retiring room. The contract calls for the building to be completed and fully equipped not later than February 1, 1914. The entire building will be used for theatrical purposes only.

The Hippodrome, Pottsville's, (Pa.) new \$100,000 vaudeville theater, is rapidly nearing completion. It will have a seating capacity of 1,200 and is under the management of Charles Hausmann.

The Empress will be the name of the new theater about to be erected in Windsor, Can., by the Empress Theater Company, and is being promoted by W. W. McEwen, formerly manager of the Windsor Theater. It is to have a seating capacity of 1,400 and the stage will be large enough for all practical purposes.

Contracts were awarded to Cramp & Co. to erect a new theater at Halsey and Market streets, Newark, N. J. The plans provide for a two-story structure, 99 x 98 feet, of brick, terra cotta and marble.

The Ulen, Minn., Opera House Company have just completed their new building which is ready for booking good road shows. The theater has a seating capacity of 800. The town of Ulen has a population of 600 with a county community intimately anxious to turn out in full force. H. E. Feir is manager.

Gordon Brothers, of Topeka, Kan., have completed a \$75,000 building, which opened Oct. 13 to vaudeville. The new building has a seating capacity of 1,200 people, and will be known as the Orpheum. Mr. Hyman Gordon will be temporary manager.

The opening recently of the "New Ber-

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the," a new theater in Dublin, Ga., was a marked success.

The new theater in Johnson City, Tenn., opened its doors to the public Dec. 15. It is in every respect a first-class, modern structure, with a stage 35 x 54 feet, fully equipped with lights, scenery and all other essentials looked for in an up-to-date house. The seating capacity is one thousand.

Work on the new theater of the Kauve-Bodin Amusement Company, recently organized at Franklin, La., is progressing satisfactorily, and the management expects to have the theater ready for business on Jan. 1. It is modern in every respect, absolutely fireproof, being made of brick masonry. The auditorium will have a seating capacity of 750, and will have a balcony and four boxes. The stage will be 60 feet high, 45 in the clear from wall to wall, and 40 feet deep. The stage opening will be 25 feet. The dressing rooms, twelve in number, will be situated to the right of the stage, but entirely separate, and will be provided with every convenience for the actors. On the top of the building a roof-garden and dancing hall will be erected. The building, when completed, will cost \$300,000, and will be one of the most up-to-date theaters on the Southern Pacific between New Orleans and Houston. Thomas O. Bodin will be the manager.

Boston's new Olympia Theater on Scollay Square, will occupy the site of the old Austin and Stone's Museum. The construction includes a commercial building at the corner of Tremont Row and Howard Street, with stores in the first story and five floors of commodious offices above. In the four upper stories the offices extend out so as to build over the approaches to the theater, but there is no physical connection between the commercial building and the theater. The provisions against fire are most complete. Not only is the theater entirely of absolute fireproof construction, but the commercial building as well (which, according to the building law, might be of second-class construction with inflammable floors) is likewise entirely fireproofed in every detail.

Washington Heights this city, is to have another theater. It will occupy the block between 134th and 135th streets on the east side of Broadway. The property has a frontage of 300 feet in Broadway and measures 90 feet in each street. The theater will seat 1,600 persons, and most of the second floor will be occupied by a dance hall. The estimated cost is \$150,000.

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# NEWS OF STOCK PLAYS AND PLAYERS

## STOCK IN NEW YORK

**ACADEMY OF MUSIC.**—Ramsay Morris's spectacular drama, *The Ninety and Nine*, based upon the famous hymn of Evangelist Ira D. Sankey, was given an elaborate revival last week by the resident stock company. Priscilla Knowles and Theodore Friebus played the leads. Others in the cast were William H. Gerald, James J. Ryan, Hooper Atchley, Arthur Buchanan, Ford Fenimore, Roy Torrey, Eugene Shakespeare, W. K. Hill, Angela McCaull, Lila Leigh, Alac Meredith, Mrs. J. J. Kennedy, Mabel Storrs, May Murray, and Ruth Morris. This week's offering is *Mendel Beiliss*, with Theodore Friebus in the title-role.

**HARLEM OPERA HOUSE.**—Last week's bill was *Kiss Me Quick*, by Philip Bartholomae. This marked its first presentation by a stock company, and judging by its reception it should prove as big a money-maker as did *Over Night*. Arthur Aylesworth's role was played by Ramsay Wallace. Pierre of the Plains, Edgar Selwyn's dramatization of Sir Gilbert Parker's sketches, "Pierre and His People," is the attraction this week. The story has to do with Pierre, a handsome half-breed, who is said to be a gambler and a bad lot, but who acts like a hero. It is his task to save the brother of the girl he loves from the mounted police, who want him for the murder of an Indian. The task involves a duel, plotting and counterplotting, and finally the heroic surrender of the girl to another man whom she loves. Ramsay Wallace and Florence Malone portray the principal roles.

**CECIL SPOONER THEATER.**—This week's offering is *Life's Shop Window*.

## STOCK IN BROOKLYN

From the rousing reception accorded the members of the MacCurdy Players at the Gotham Theater, Dec. 8, it seems obvious that James Kyrie MacCurdy, the author-actor-manager, will make a success of his venture into the managerial field. The offering, which was *The Old Clothes Man*, simply took the patrons of the Gotham by storm. The return of Louisa Carter as a leading woman should prove a big boon toward success for the new organization. Many handsome floral tributes were presented to Mr. MacCurdy and his wife, Kate Woods Fluke. John Dilson, Ann Rogers, and May Green were included in the cast.

A splendid revival of *Graustark* was presented to the patrons of Keith's Crescent Theater. George Allison was seen as Grenfall Lorry, while Leah Winslow appeared as Princess Yelva. The remainder of the Crescent Players were cast in suitable roles. The *Still Alarm* was last week's offering at Keith's Greenpoint Theater. Mr. Alfred Swenson, former leading man at the Gotham Theater, made his first appearance before the Greenpoint patrons. Daniel Lawlor, formerly of the Gotham, was also transferred to the Greenpoint. The regular members maintained their usual standard.

Noel Travers and Phyllis Gilmore were given a Christmas vacation at the Grand Opera House, while Terry McGovern was imported to appear in *The Bowery After Dark*. The remainder of the regular players made the best of their assignments.

J. LEON DUBO.

## "SAG HARBOR" AT CASTLE SQUARE

*Sag Harbor* is a play that stands by itself. There is none other like it, unless it be Mr. Herne's own *Shore Acres*. At the Castle Square, Boston, Mass., last week it was acted with no little skill, and Donald Meek's picture of the old boat builder was racy of the soil, or rather redolent of the briny element that he sailed. Miss Olsson made a charming orphan, and Miss Colcord as usual gave a very real and human character sketch in her portrayal of Elisabeth Ann Turner. Good work was also done by Mr. Carleton, Mr. Christie, Mr. Ormonde, and Mr. Roberts. This week the offering is *The Strange Adventures of Miss Browne*.

## LONERGAN PLAYERS IN "BUNTY"

The Lester Lonergan Players offered the theatergoers of New Bedford, Mass., the best treat of the season week Dec. 8-13, when they presented for the first time in stock in this country *Bunty Pulls the Strings*, with great success. Lester Lonergan, John Meehan, Joseph Selman, Joseph Guthrie, Amy Bieard, Maud Blair, Lillian Bayer, Eddie Phalen, Eugene Dubois, Bernard Steele, and Mary Holton gave excellent performances of the parts assigned to them. The entire production, which was the best of the season, drew S. H. O. The *Girl in the Taxi*, Dec. 15-20.

## AT MT. VERNON

The Westchester Players, at the Westchester Theater, Mt. Vernon, under the management of C. E. Berlin, produced for the week ending Dec. 6 *Arzene Lupin*. The roster of the company includes Ruth Gates, William David, Eugene Shakespeare, Estrella Leon, Betty Reeves, Helen Keers, John Bedouin, Joseph De Stefani.

## FRANCIS SAYLES PLAYERS

For their second week at the Auditorium Theater, South Bend, Ind., the Francis Sayles Players selected William Vaughan Moody's drama, *The Great Divide*, with Francis Sayles and Olga Worth playing the leads, supported by a notable company. This company comes to South Bend with the following record: 30 weeks at Richmond, Ind.; 40 weeks at New Castle, Pa.; 22 weeks at Dallas, Tex.; 20 weeks at Savannah, Ga., and 31 weeks at Montgomery, Ala.

## MISS JACKSON TO HOBOKEN

Enid May Jackson, leading woman with R. F. Keith's Greenpoint Players, Brooklyn, closed her engagement Dec. 6, after a season of fifteen weeks, and returned to the Gayety Theater, Hoboken, N. J., opening Dec. 15 in *Young Miss Winthrop*. Miss Jackson played a season of thirty-six weeks in Hoboken last year, after which she was engaged as leading woman for R. F. Keith's Bushwick Players, where she appeared for the last six weeks of the summer stock season.

## HOLLISTER PRATT CLOSES

The Malley-Denison company, Fall River, Mass., presented *A Stranger in a Strange Land*, Dec. 9-13, with popular Carolyn Roberts as Alice Wellington. Miss Roberts never appeared to better advantage, and gave a delightful performance of the character. Hollister Pratt, who closed his engagement with the company Dec. 13, made his farewell appearance in the role of Jack Thornbury. Mr. Pratt made many friends during his short stay, and departs with the best wishes of all his friends. Norman Wendell celebrated his first anniversary Dec. 9, when his photo was given to all the patrons. Mr. Wendell has played here a little over one year, quite a record for this city. Lida Kane, the most popular character woman seen in this city since the days of Jessie Ralph, was excellent as Mrs. Hecombe. Harlan P. Briggs, who gets more popular each week, gave his usual perfect performance. Evelyn Watson, Lillian Naderman, Emmet W. Reed, Lynn Osborn, Harry W. Bewley, and J. Francis Kirk gave strong support. Well staged under the direction of J. Francis Kirk, the stage director that gets results. Excellent attendance. *Raffles* Dec. 15-20.

## "THE NATURAL LAW" PLEASES

*The Natural Law* was given its first performance on any stage recently by the Bainbridge Players in Minneapolis. The play is by Charles Sumner. The Minneapolis Journal speaks, in part, as follows:

"The Natural Law is a stark and vital drama. Its three principal characters are all sympathetic—the doctor because of his unselfish nobility, the girl because of her misfortune, the athlete because he proves himself after all a manly chap. These qualities are heightened by the artistic way in which Averill Harris, Jane Tyrrell, and Lynne Starling play the three roles. Miss Tyrrell especially accomplishes a fine and appealing impersonation, rising to the emotional stress of the second act in a way to thrill her hearers."

## SUCCESS OF CUMMINGS STOCK

The Forrest Cummings Stock company, at New Castle, Pa., is doing an excellent business. For the week of Dec. 6, *A Butterfly on the Wheel* was offered, and *The Fortune Hunter*, Mrs. and The Great Divide will be given during the holiday weeks. The company is headed by Nana Sullivan. The other members are Edgar Murray, Jr., John Findlay, James MacHugh, James Ryle, Louise Ellison, Katherine French, Dorothy Morris, George K. Brown, Miss Brown, Harry Wayne Lindsay, Thaddeus Wilber.

## LAWRENCE PLAYERS

The Lawrence Players, Rochester, N. Y., presented *The Heiress*, a four-act comedy drama, under the personal direction of Frederick Lawrence, featuring Edna May Mahan in the title-role, at Concordia Hall, Dec. 8. Included in the cast were J. Edmund Myers, Mortimer Cohen, Fritz Bonchill, Reinhardt Meyerling, Louis H. Bonchill, Beatrice Jewett, and Charlotte M. Lynn. The play was beautifully staged and was an interesting offering.

## PRODUCE PRIZE PLAYLET

The \$50 prize offered by the managers of the Academy Theater, Northampton, Mass., for the best original one-act play by a resident of Hampshire County, was won by Miss Katherine McDowell Rice, of Westington. The play is being presented by the Northampton Players this week. The other play on the programme is *Masterlinck's Sister Beatrice*.

## KENNETH BISBEE'S COMPANY

The International Theater, Niagara Falls, will again inaugurate high class stock, commencing Dec. 20. The company will be under the management of Kenneth Bisbee. The roster is as follows: Thomas Macdonald, Maude Richmond, Ann Pittwood, Alice Gordon, William Balfour, Percy Kilbride, George F. Hall, Bert Roberts, Charles Danforth, and Al Smith, director. The opening bill will be *Arizone*. The house is under the management of Howard G. Carroll.

## F. B. CAKE OPENS SEASON DEC. 31

Frank B. Cake will open his stock season at the Temple Theater, Camden, N. J., starting Dec. 31.

## CALSMITHS IN "ZAZA"

The first stock production in Reading, Pa., of *Zaza* was given week of Dec. 6 by the Calsmith Stock company before the usual crowded houses all week.

## "A NIGHT OUT"

*A Night Out* has been released for stock and is being rapidly contracted for by the various stock managers.

## STOCK AT THE GARDEN AGAIN

A new stock company, under the management of Dorner and Hamilton, will open Christmas Day at the Garden Theater, New York.



MISS IRENE OSHIER.

Leading Woman Harry Davis Stock Company, Pittsburgh.

**MISS IRENE OSHIER** is the leading woman of the Harry Davis Players, Pittsburgh, and with the patrons of the Duquesne she enjoys an enviable popularity.

Her experience has been very wide. After making her debut with *Blanche Walsh* in *Resurrection*, she was associated with Louis James and Frederick Warde in Shakespearean productions; also with Kathryn Klöder. She was leading woman with the late Creston Clarke; leading woman in *The Road to Yesterday*, *Paid in Full*, *The Third Degree*, with Annie Russell; second woman in this country to play *Madame X*, following Dorothy Donnelly; leading woman in stock at the Manhattan Opera House, New York city; Des Moines, Iowa; and first leading

woman at the Municipal Theater, Northampton, Mass.

Disappointment could hardly be associated with one so bright, so vivacious and so kindly in her attitude toward the world in general as Miss Oshier, but deep down in her heart lurk two terrible disappointments, terrible longings which will never be satisfied. Of good height, she would be tiny and petite; and those beautiful brown eyes, she would they were blue. Viewed from a distance, those disappointments don't look so awful, but when you hear them related to the accompaniment of a very pathetic appeal in a rich, deep voice, one feels that something should be done to right matters, and that right away.

Who will suggest a solution?

## LYRIC THEATER STOCK

The Billy Long Stock company, of Chattanooga, Tenn., is no more. That is to say that J. P. Goring no longer calls his stock company by that name, nor is the theater any longer known as the Billy Long Theater. His company now goes under the name of the Lyric Theater Stock company, and the theater has been renamed the Lyric. The roster of the company is as follows: Allan Robinson, Jack Roseleigh, Guy G. Harper, Henry Walker, Edwin Dale, Evelyn Walsh, Winnie Wayne, Julia Neville, William Triplet, James Owen, Al Fremont, Lillian Triplet, Edward Calkins, T. V. Brock.

## CLARA TURNER PLAYERS

The personnel of the Clara Turner Players, at the Opera House, Port Chester, N. Y., is as follows: W. F. Barry is manager of the company; Jim Hammond, Jack White-side, Edward Riley, Wilber Simonds, Fred Watson, Joe Bond, Maurice Geary, Roland Louden, Frank De Wire, Willie Ritchie, Georgia Brantley, and Louisa Robinson.

## WILMER AND VINCENT PLAYERS

The Wilmer and Vincent Players, at the Orpheum Theater, Reading, Pa., comprise the following well-known artists: Robert Hyman, Virginia Mann, Philip Lord, Evelyn La Telle, Vida Croly, Sidney Mary Baisar, Carl Jackson, Frederick Stittman, Millard Vincent, Harry Hayden, William Reifel, Dora Booth, Edward Darnton, Fred S. Wash. All productions under the stage direction of Joseph Wash.

## THREE HUNDREDTH PERFORMANCE

The three hundredth performance of the Academy Players, Halifax, N. S., took place Dec. 15 and the event was celebrated by the giving of a handsome souvenir to every patron who attended the play that evening.

## STOCK IN WELLS HOUSES

It is reported that the entire chain of Jake Wells theaters throughout the South are to be converted into stock houses.





GEORGE GAUL.

The above is an excellent picture of George Gaul as the Wasir Mansur with Mr. Otis Skinner in Kismet. This is his second season in this part, which was originated by Hamilton Revelle. The company at present is playing the Pacific Coast, en tour.

## CINCINNATI'S LITTLE THEATER

The Little Theater, run in connection with the Orpheum, at Cincinnati, opened for the second week of its season on Monday night, Dec. 8, when Ibsen's Ghosts was given with the following cast:

Mrs. Alving ..... Elisabeth Hunt  
Oswald Alvings ..... Karl L. Dietz  
Pastor Manders ..... J. Irving White  
Jacob Rasmussen ..... Edw. Gould Robinson  
Regina Rasmussen ..... Florence Burnsmore

The production was under the direction of Karl L. Dietz, the director of the Orpheum players, who played the role of Oswald when Ghosts was produced in the Ibsen cycle in Germany under the personal direction of Ibsen himself. On this account a finish and surety of attack were obtained for the performance that marked it as the best stock production Cincinnati has ever had. In the Orpheum Theater, in which building the Little Theater is situated, the rest of the Orpheum players were seen in The Thief. The combination of these two plays, presented in two theaters in the same building by one company of players, attains the high-water mark of stock company management. The opening of the Little Theater occurred six weeks ago, when The Pigeon was presented. At the same time The Concert was given in the Orpheum. The third week of the Little Theater will be the week of Jan. 6, when The Mollusc will be given.

SPRINGFIELD, Mass., Dec. 10.—With the probable exception of the opening of Grace George in Jenny O'Jones at the Court Square Theater last month, the most important theatrical event of the year was the four weeks' engagement of Nance O'Neill at the head of the Broadway Players. Miss O'Neill did her usual satisfactory work, especially in Trilby. Opening with Magda, then playing The Jewess, then Trilby, and closing with The Fires of St. John, she gave Springfield a taste of mighty good dramatic acting. In Trilby she did herself special credit.

But as good as was Miss O'Neill's acting in this play, she was even surpassed by Carl Brickert, who for the past four months has been playing the leads at the Broadway Theater. As Svengali his personality completely dominated the entire performance, and several New York theatrical men stated after seeing his work that they had never seen the part done better. Mr. Brickert gave the usual interpretation of the role, but instilled into it a magnetism and force which prompted Miss O'Neill to say she had never seen a more masterful performance of the part. It is in heavy character leads such as this and in A Fool There Was that Mr. Brickert does his best work.

## STOCK NOTES

Victor B. Becroft has replaced Fred S. Walsh as stage-manager with the Orpheum Players, Reading.

George Allison will appear as Daniel Pegotty when David Copperfield is put on at the Crescent, Brooklyn, during the holidays.

Daniel Fager, formerly with Sarah Padden in The Third Degree, is now directing a stock company at St. John, New Brunswick.

The one hundredth week anniversary programme of the American Theater Stock company, Philadelphia, is a very artistic and interesting souvenir.

Arthur E. McHugh is the new resident manager of M. B. Schlesinger's Orpheum Theater, Newark, N. J., where the Brownell-Stock company is located.

Mrs. H. P. Briggs (Mary Harland), wife of H. P. Briggs, of the Malley-Denison com-

pany, Fall River, Mass., will make her home in Fall River from now on.

Charles Foster and Anna Denslow, playing characters and ingenues, respectively, are in their tenth big week with the Nesbitt Stock company, Wilkes-Barre, Pa.

A distinguished social-theatrical event at Springfield, Mass., was the surprise banquet the Poli Players and his friends sprung on Gordon Wrighter, the popular manager, who has left the stock house for the new Poli Palace Theater. The new manager, Stewart Lithgow, inveigled him to the Highland Hotel after the performance Dec. 8, and ere he was aware he was in the banquet room, where the company, theater attaches, dramatic critics, and friends numbering fifty greeted him by rising and singing "For He's a Jolly Good Fellow." It required till 8.30 to get the songs, jokes, stories, and speeches out of everybody's system. Manager Wrighter was presented with a handsome hammered brass desk set, and each guest had a copy of the special "Gordon Wrighter" edition of the Poli Spotlight, containing a merry mention of every one present.

## SUE FOR RENT

Daly Theater Estate Claims \$9,150—Lessee

Say House is Unsafe

Justice Ford, Dec. 9, signed an order permitting Charles M. and Mary Jones, as executors of the late Oliver M. Jones, to continue an action against the Shubert corporation to recover \$9,150 due for rental of Daly's Theater. Oliver M. Jones, who died suddenly last August, was the owner, plaintiffs say in the papers filed, of Daly's Theater. The decedent, it is alleged, on Dec. 7, 1905, leased the theater to the Shubert Theatrical Company for a period of ten years, commencing May 1, 1907, for which the defendant corporation agreed to pay \$40,000 a year, at the rate of \$1,000 weekly for a season of forty weeks.

The complaint goes on to state that for eight weeks, beginning Oct. 1, 1912, the Shubert Theatrical Company failed to comply with the agreement, and rent and taxes remained unpaid.

The defendants, whose lease runs until 1917, claim that they were notified by the Fire Commissioner that the house was unsafe and that the conditions there were in direct conflict with the fire ordinance and needed reconstruction. This they communicated to the executors of the estate, and that no rent would be forthcoming until the house was put into proper condition for use. To this no attention was paid, they allege.

The Jones estate is the owner of the building, which stands on leased ground belonging to the Glissey estate. The last play seen there was The Drone, produced by Brady and the Shuberts, the posters of which are still hanging in the lobby of the house.

Oliver M. Jones's sudden death was made the subject of an investigation by a coroner's jury, which brought in a verdict of suicide. He was the father of "General" Rosalie Jones, who commanded the army of suffragettes on their hike to the National capital last Spring.

## THE LATE GEORGE H. BATCHELLER

PROVIDENCE, R. I., Dec. 10 (Special).—George H. Batcheller, proprietor of the Westminster Theater, of this city, for more than a quarter of a century and for seventy-five years closely identified with the circus and theatrical business, who died at his home in Providence, R. I., on the 19th ult., in his eighty-seventh year, started his theatrical career at the early age of fourteen years, at which time he organized a boy minstrel troupe, giving Providence and the surrounding towns performances of a most successful nature. The following year Mr. Batcheller became identified with the Isaac Burke Circus, which, after a wagon tour of New England, came to the Bowery in New York. Mr. Batcheller gained a wide reputation as a tumbler and leaper, being one of the features of the show, until it finally disbanded at Charleston, S. C. Shortly afterward he joined the Howes and Mable Circus.

From 1849 to 1857, Mr. Batcheller was with four different circuses, most important of which was the Howes and Cushing Great American Circus, in which he was again featured as one of the leading performers. Owing to illness he returned to Providence and lived the life of a farmer from 1858 to 1863, when the call of the circus again brought him back to the ring. In 1865 he joined Forepaugh's Circus. For want of practice he sustained a fall, which troubled him through the remaining years of his life. From 1866 until the present day Mr. Batcheller has been connected with many theatrical enterprises, prominent among which are Ward and Dumont Circus, Barnum and O'Brien Circus, the Great Inter-Ocean, Cook and Healy. He became associated with Mr. B. F. Keith and opened the Museum and the Bijou in Boston, continuing with Mr. Keith for two years, after which he purchased the Front Street Theater, Worcester, Mass., at the same time changing the programme to vaudeville and featuring such great artists as Maurice Barrymore, Clara Morris, and Pauline Hall.

Mr. Batcheller's career as a performer, manager, and owner has been a varied one, and has also brought him into close relationship with many prominent members of the profession, who have long gone before him. His loss will be deeply felt by his many surviving friends and the community at large.

He leaves two daughters and a son, George H. Batcheller, who is manager of the Gaiety Theater, Boston, Mass.  
H. P. HYLAND.

## WALTER LEWIS AND FLORENCE BURNSMORE

With The Orpheum Players, Cincinnati

"The Fortune Hunter," Commercial Tribune, Nov. 18, 1913.

"The title role is played by Walter Lewis, and is extremely well played, too. He has a very liberal fund of dry humor and made every point in the part score effectively."

"The Fortune Hunter," Enquirer, Nov. 18, 1913.

"Walter Lewis made himself a strong favorite by his witty and bright performance of Nat. Duncan."

"Old Heidelberg," Enquirer, Nov. 3, 1913.

"Old Heidelberg" also introduced a new member of the company in the person of Florence Burnsmore. She is a young actress of sprightliness and personal attractiveness and pronounced talent. Her performance of "Kathie" was sympathetic and pleasing, and there was noticeable delicacy and refinement in her playing."

"The Man From Home," Enquirer, Dec. 3, 1913.

"Florence Burnsmore brought refinement and bearing to the part of 'Ethel Oranger-Simpson,' and was charming to look upon in some modish gowns."

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## MAUDE LEONE

STOCK FEATURE

Empress Theatre, Vancouver, B. C.

Madame Sherry—Maude Leone heads the cast as Yvonne Sherry. She presented a charming picture, and sang quite as well as the average musical comedy lead. Perhaps her most effective number was the very pretty "Butterfly" song with its surprising costume change and pretty dance, and she also registered a hit with the drinking song, "I'm All Right."—Daily Province, Vancouver.

## CAROLYN ELBERTS

LEADING WOMAN

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## CORINNE CANTWELL

Leading Woman—Baylies-Hicks Stock, Fall River, Mass.

## JULIAN NOA

LEADING MAN Gayety Theatre, Hoboken, N. J.

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CHS. 8. AFFIDAVIT



## BROOKLYN

**"The Passing Show of 1912" Proves One of the Best Entertainments This Season**

The Passing Show of 1912, direct from the Winter Garden, proved to be one of the best entertainments offered at the De Kalb this season. Although Trilby Frigana was heralded as the feature, Willie Howard scored the greatest triumph with the De Kalb patrons. The production lost very little of its elaborateness by its transfer to the Brooklyn playhouse. This week, The Whip.

Henrietta Crossman in The Tongues of Men was last week's offering at the Majestic Theater. The drama affords the star a splendid opportunity to reveal her art, and contains some splendid comedy. Miss Crossman's popularity with Brooklyn theatergoers is not waning. It is obvious that The Old Homestead, last week's offering at Teller's Broadway Theater, is still an issue in the theatrical world. Members of the original cast, of years ago are in the cast. The Montauk Theater is dark Dec. 8-20.

J. Lamy Davis.

## INDIANAPOLIS

**Colonial Theater Again Dark—Shank is Declared a Big Success**

The Benson Stratford on Avon Players at Kean's Dec. 1-6 in a repertoire of Shakespearean plays, received the highest praise from the local critics, but unfortunately only a fair response from the theatergoing public. Edmund Breese in The Master Mind Dec. 8-10. German Theater co., of Cincinnati, Dec. 11. Richard Carle and Mattie Williams in The Doll Girl Dec. 12, 13. Oh! Oh! Delphine Dec. 15-20.

McIntyre and Heath, the old favorites, in a revival of The Ham Tree, opened their half-week's engagement at the Shubert Market Dec. 1-3 before a crowded house of patrons, their families, and friends.

Cross (motion pictures), benefit of the Christ Child Society, Dec. 15-20.

The Cost of Living attracted good houses to the Lyceum Dec. 8-13. The Round-Up Dec. 15-20.

The appearance of Belle Baker, always popular here, at Keith's Dec. 8-13, on Monday afternoon was the signal for continued applause, which lasted long after she had sung her last song. The Stanleys made the bluest kind of a hit, honors falling to the man who worked in the audience.

Joe Maxwell's Seven Dancer Girls headed the bill at the Loric Dec. 8-13.

After a short career of several weeks as a 10-cent vaudeville and picture house, the Colonial Theater, on North Illinois Street, is again dark, and a meeting is asked by David Buchanan, an employee of the company. A day or two following the announcement, last week, of a change of policy in the weekly bills, to the effect that eight, instead of four, acts were to be put on with an increase in the price of admission. John J. Maran, of Cincinnati, manager and lessee of the house, disappeared suddenly, leaving his property, including lease and fixtures worth about \$300, unsecured for. Ed. F. Daly, assistant manager, resigned on last Wednesday, but the theater remained open on the balance of the week with Sam J. Newham, of Cincinnati, in charge.

The annual memorial service of Indianapolis, Lacon, B. F. O. E., No. 13, was held at the club rooms, Sunday afternoon, Dec. 7. Music was furnished by Pauline's Theater orchestra, under Herman A. Reid, and a quartette of local singers. Services were general throughout the State.

Former Mayor Lew Shank, who resigned from office a short time ago, made his vaudeville debut on the Sullivan and Cassin Circuit in Kansas City Dec. 8. Shank was declared a big success.

The many friends of J. Russell Powell, of this city, will be glad to hear of Mr. Powell's big success in a prominent role in The Madcap Dec. 8, now running in New York.

PAUL KIRKWOOD.

## DENVER

**Snow Storm Paralyzes Business at the Theaters for Two Days**

Attendance at theaters was light last week owing to an extraordinary snowstorm, which practically paralyzed all business for two days. Interest was added to The Lure last week by the presence in the city of its author, George Scarborough. Gaby Davis did not appear at the Broadway, but at the Auditorium Dec. 15, 17. The Broadway was dark Dec. 8-14, with the exception of Mrs. Dane's Defense, given by Mrs. Paul's Dramatic School, and Mrs. Harry Bellamy with the Philharmonic Orchestra afternoon of Dec. 12.

The Girl from Mamma's, with Olive Vail, Taber Dec. 7-13. The Shepherd of the Hills Dec. 14-20.

The Denham offered The Marriage of William Ashe Dec. 7-13. The Girl of the Golden West Dec. 14-20.

Henry Wedruff and co. in A Regular Business Man Orchestral Dec. 8-14.

In the Robert Black series will appear Padgrewski Jan. 1, and Melba and Kubelick Jan. 7, at the Auditorium.

FARMER D. ANDERSON.

## BUFFALO

Years of Discretion returned to the Star Theater Dec. 8-13, and as usual, interest was manifested by the large audiences attracted. Dec. 15, Milestones.

Bought and Paid For on its second appearance to the York Dec. 8-13, after attracted fair houses. Kathleen MacDonnell replaced Julia Dean, Dec. 15, The Honeycomb Express.

The Littlest Rebel at the Majestic Dec. 15 played to good business. Dec. 15, The Confession.

The bill at Shea's Dec. 8-13 was very pleasing and attracted capacity houses. The Red Heads; Leo Kimberly and Halsey Mohr and Merbel Sisters were the principals.

The headliner at the Loric Dec. 8-13 was Emmet Welch and co. in a sketch, A Holiday in Dixie; capacity houses. Dec. 15, Globe of Death.

The Belles of Beauty Row attracted large au-

diences to the Lafayette Dec. 8-13. Frankie Heath and Harry Le Van are the principals. Dec. 15, Ben Welch and his Burlesquers.

The Florens Troupe, part of the regular production of Dandy Girls, drew large audiences to the Garden Dec. 8-13. Dec. 15, The Rector Girl.

J. W. BARKER.

## LOS ANGELES

**Premiere of "Retta Romance" Dec. 28—Western Metropolitan Grand Opera Company a Hit**

One of the recent operatic successes, The Merry Countess played to good houses at the Majestic Nov. 30-Dec. 8. The music is melodious, beautiful, and high class, and the story is quite consistent. Also the fun is really funny, and the piece, as a whole, is more than creditable. It is pleasing and satisfying. Dec. 7-13, The Blindness of Virtue.

Kitty Gordon closed at the Morosco Nov. 30-Dec. 6 in Alma, Where Do You Live? The engagement has proven a success from every standpoint and she has been warmly welcomed by the theatergoers of this city. The Candy Shop, beginning Dec. 15, followed.

Kathryn Kidder was the toiler at the Orpheum Dec. 1-7.

Mrs. Wynn of the Cabbage Patch at the Burbank Nov. 30-Dec. 6, played to the usual good houses. Retta's Romance, a new musical comedy, will have its initial production at the Burbank Dec. 23. Silvio Hein is responsible for the music and H. H. Hurt the lyrics. After the production here the piece will serve as the opening bill for the new Morosco Theater in New York city. Selma Poley will have the star role, and in the meantime she will enjoy a two weeks' vacation.

Mutt and Jeff in Panama at the Mason Dec. 8-22.

The Western Metropolitan Grand Opera Co. played a two weeks' engagement at the Auditorium, and unquestionably this has been one of the greatest and most satisfactory attractions of Italian singers yet heard in opera in this city, and the prices have been so reasonable that every one has taken advantage of the opportunity. Signor Leonavallo's new opera, I Ringari and Kasa, were given their initial presentation in this city to most enthusiastic audiences. The music in both operas is beautiful, and all-star casts sang them. Other operas produced this week are La Boheme, Othello, and Thais.

On Sunday Nov. 30, at the Auditorium the People's Orchestra containing fifty pieces was merged with the orchestra of the Grand Opera Co., making one hundred instruments, and which was led by Conductor Nini Belucci, one of the directors of the Grand Opera Co. An interesting programme was rendered to an audience of 3,000 people.

Herbert Standing, who was recently injured in a railway accident, is rapidly improving and is at his apartments in Venice.

Charles H. Brown, treasurer of the West States Vaudeville Association, is spending a short visit in this city.

Charles F. Ma, a comedian of fame, gave a farewell party Dec. 8 to Charles Buckles.

Harrison Hunter will soon return from a short visit in the East, and will appear with the Burbank co. in the original role of The Littlest Rebel.

Louis Gottschalk and Frank Baum are writing two new musical comedies, but what they are about no one can get an inkling.

W. H. Clyde, dean of motion picture managers in this State, has recently added a new theater at Santa Ana to his chain of houses.

The Little Theater located at Figueroa and Pico streets, at least a mile from the center of the city, is rapidly approaching completion, and will be open to the public shortly after the first of the year. This house will seat about 350 people, and all of the features provided by the two theaters of this style in the East will be embodied here. Subscriptions for season seats are now open, and the support is coming in most satisfactory. John H. Blackwood is to be manager of this new house, and he is promising most elaborate surprises for all.

DON W. CARLTON.

## SEATTLE

At the Metropolitan the engagement of the co. playing The Fascinating Widow, with Julian Eltinge in the title role, was extended one week Nov. 30-Dec. 6. The attendance was good.

The attraction at the Moore was Melba and Kubelick in concert Dec. 1, assisted by Edmund Burke, Gabriel Panierre, pianist, and Marcel Moray, flutist, under the auspices of the Ladies' Musical Club, of Seattle. The capacity of the house was taxed, and the delightful programme was thoroughly enjoyed. The ladies' musical has a long record of brilliant and successful events to its credit, being an organization under admirable management. The next attraction was What Happened to Mary? Dec. 3-4, which was presented in a realistic manner by an efficient co. before fair business. Anne Bradley was seen to advantage in the title part. Fanny Bloomfield Reiser in recital Dec. 5. Dr. L. Mort Slocum's benefit Dec. 6.

Quincy Adams Sawyer Dec. 1-7 was presented in an amusing and entertaining manner at the Seattle by a capable co. to fair business.

At the Tivoli the offering was The Follies Dec. 1-7, which was presented by a clever co. in a highly entertaining manner before good business.

BENJAMIN F. MANNING.

## SPOKANE

Edna Marshall and her co. appeared before a small audience Monday night in The Price, a vehicle that was fairly well received. The piece was well staged, and a co. of six assists Miss Marshall in its presentation.

Anna Pavlova, the celebrated Russian dancer, admittedly the greatest exponent of the Slavic school of dancing in the world, is a promised attraction at the new Auditorium. The date has not yet been fixed, but will be probably some time in February.

Definite steps toward the formation of a local drama league for the purpose of elevating the standard of plays to be produced in Spokane in the future will be taken when Lily Courtneay Snow, of this city, a member of the National Drama League, will call a meeting of all those interested in such matters.

W. S. McCREA.

## ELIZABETH

## CARMAN

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Engaged

## THURLOW WHITE

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## IOWA FALLS

Roger Gray and Louise Allen, who have been on a cabaret programme at the Prince Theater in Des Moines, have gone to Younstown, Pa., to join a musical comedy stock co.

The Tucker-Thompson co. is offering Jesse James at popular prices in this territory.

Howard Brandon, of the Brandon Amusement co. announces he will soon offer The Lottery Man in the mid-West territory.

In his address of welcome to the moving picture managers of Iowa, Mayor Roth, of Cedar Rapids, advocated a national law making it a punishable offense for men and women to write and produce indecent plays.

The churches and clubs of Galena, Ill., have joined in a petition to the City Council asking that theaters there be closed on Sundays.

Burglars blew the safe in the theater at Great Falls, Mont., but were scared away by approaching policemen, and failed to secure any of the loot.

Parties from Des Moines and Norfolk, Neb., have leased the Cotton Theater at Cedar Falls, and will conduct same as a moving picture house with occasional legitimate attractions.

Eddie Ross is scoring the hit of the performance of the Nell O'Brien Minstrels, with his banjo-monologue-whistling act which was popular on the Orpheum and Keith circuits.

The courts have granted a temporary injunction against the striking stage employees of Waterloo. The twenty-five members of Union No. 202 are restrained from interfering in any way with members of traveling co., employees of the theater, or the audiences. The hearing for a permanent injunction will be heard Jan. 6.

Adria St. John and Arthur J. Kelly are the leading lady and principal comedian, respectively, of the Lawrence Deming Theater co.

Kenneth Bradshaw is the new juvenile man with the Brainbridge Stock co. at the Shubert Theater in Minneapolis.

Daniel Fager, formerly with Sarah Padden in The Third Degree, is now directing a stock co. at St. Johns, New Brunswick.

F. M. Coggeshall, formerly in the profession in this territory, but now living at Hampton, appeared on the professional stage this week in the role of the blacksmith in St. Elmo, which was put on by the Deming Theater co.

Stage-Manager M. M. Kichella, of the Metropolitan of this city, has just been chosen treasurer of the local Frisian Lodge.

It is announced that Licensed pictures will replace the Universal service at the Metropolitan.

FRANK B. FOSTER.

## MAY BUCKLEY

with JOHN EMERSON

## IN THE CONSPIRACY

Management Charles Frohman

## Harry K. Hamilton

## WITHIN THE LAW

## JULIA HANCHETT

At Liberty. Hotel Flanders, W. 47th St., N. Y.

## WINNIPEG

Otis Skinner appeared in Kismet at the Walker Dec. 4-9. This is one of the most remarkably fascinating plays ever offered a Winnipeg audience, and the house was packed at every performance. George Kleine presents Quo Vadis, photo-drama, Dec. 8-13. Ready Money will be the attraction for week of Dec. 22. The Bird of Paradise for week of Dec. 29. The Glad Eye will open the new year.

Gaby Davis is booked for an appearance at the Walker early in the new year.

The popular Permanent Players at the Winnipeg delighted their large audience with Elevating a Husband Dec. 1-5. The attraction for week of Dec. 7 is The Price. Christmas week they will play Baby Mine.

Such large crowds attend the Empress (vaudeville) on holidays that the management has arranged for four performances on Christmas Day and New Year's Day. If successful the same policy will be pursued on all holidays.

GEORGE E. MCNATHAN.

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## NEW ZEALAND NOTES

(From Our Own Correspondent.)

Wellington, Dec. 16.—Clara Butt, the celebrated English contralto, sails from New Zealand on Dec. 27 for San Francisco in order to fulfill another concert tour of the United States before returning to England.

The New Zealand tour of Adeline Genes and the Russian dancers has been highly successful from a financial standpoint. The celebrated dancer sailed from Auckland for Vancouver on Dec. 15.

Paul Dufant, the French-Canadian tenor, who supported Madame Nordica during her recent tour, starts out with a concert co. of his own for a comprehensive tour of the Dominion next month. The tour opens at Auckland on Dec. 22.

The J. C. Williamson Musical Comedy co. opens at Auckland on Boxing Night with The Count of Luxembourg. The Arcadians, and Autumn Manoeuvres are the star attractions.

The Brennan-Puller management are presenting quite a number of fine acts at their vaudeville houses in the Dominion just now, and business continues uniformly good.

J. C. Williamson's Royal Comic Opera co. is touring the Dominion just now and doing fine business.

Norwood, the American hypnotist, who had the misfortune to break his leg a few weeks ago, is now able to get about on crutches. He hopes to be on the road again about the middle of December.

J. C. Williamson's Within the Law co. opens its Dominion tour in Wellington on Boxing Night.

McKays' Pantomime co. is doing fine business in the North Island just now with the pantomime, Bo-peep.

Mr. Fred Noble and co. are due in New Zealand early next year with The Fortune Hunter, Excuse Me, and Officer 666 as the repertoire.

ANDREW SMART.

## SCRANTON

Columbia leased to F. W. Weed and renamed Majestic. Burlesque resumed at the Star.

Sam and Kitty Morton in Back to Where They Started, and Robert Dally and co. in Our Bob, headed an excellent bill at the Poli week of Dec. 8 to excellent business.

The photoplay, Traffic in Souls, was at the Lyceum week of Dec. 8 to very good houses.

The Columbia Theater, which has been a burlesque house, but has been dark since last season, has been leased by Frank W. Weed, of New York, head of a theatrical syndicate that operates a chain of vaudeville and moving picture theaters. The entire house will be renovated, and the name of the theater will be changed to Majestic. The house will be used for vaudeville and moving pictures. Among the improvements will be new carpets and seats. Mr. Weed is connected with several large booking agencies, and has arranged to put the theater here on a circuit embracing thirty-five weeks. It is the present plan to employ women as ushers in the house. The opening date has not been fixed.

Burlesque performances are to be resumed at the Star Theater, which has been dark for two weeks. G. Nelson Teets, who has been in New York for the last few days, has closed a deal with the Independent Burlesque Circuit, by which the Star will be added to the circuit. The Progressive Circuit withdrew from this city, it was explained, because of the long jumps to this city from all the other cities on this circuit.

The Philadelphia Orchestra, assisted by Eyan Williams, tenor, at Town Hall Dec. 15 pleased.

O. B. DUMMAN.

## NEW ORLEANS

Gertrude Hoffman and her entertaining co. was the attraction at the Greenwald Dec. 7-13.

Little Women drew excellent audiences at the Tulane Dec. 9-13. The Argyle Case Dec. 14-20.

A fair co. presented Polly of the Circus Dec. 7-13, with Elsie St. Leon in the principal role. George F. Harris was a splendid Ray. John Douglas, Trail of the Lonesome Pine Dec. 14-20.

Mr. Affre's French Opera Troupe at the French Opera House continues its successful engagement. The co. presented Les Mousquetaires au Couvent Dec. 7, 8, 9, 10, 11, 12, 13, and 14. The co. is far above the average and is drawing well.

The Gammon-Pollock Stock co. at the Lyric presented Tempest and Sunshine Dec. 7-13 to satisfactory business. The co. is doing very good work, and deserves the extended patronage it has been receiving.

At the St. Charles Orpheum for week of Dec. 8-14 the features were good.

The bill continues fair at the Lafayette. For week of Dec. 8-13 the acts pleased.

The arrival of Madame Schumann-Heine, who was billed to appear here at the Athenaeum Dec. 8, has been delayed by reason of the Texas floods.

J. M. QUINTEIRO.

## EDMONTON

Empire Theater: Horace Goldin, billed as the royal illusionist, carrying thirty people and a royal Bengal tiger, headed the bill Dec. 1-8, and won instant favor. Manda Muller and Ed. Stanley also were well received as The Comedy Opera Fun Makers. Good business. The Pink Lady played to big business Dec. 4-6.

Pantam Theater: The Pollard Opera co., including Teddy McNamara, was featured in A Millionaire for a Day the week of Dec. 1. The operetta and players scored. Gertrude Dean Forbes, assisted by Wilfrid Jensen and Shelton Minor, also was well received in A Wild Rose. Good business.

Lyceum Theater: Grace Aylsworth played the principal role in Sapho the week of Dec. 1, the Jean being Harry Cornell. Members of the Permanent Players co. gave good support. Big business.

Edward McNamara and Phyllis Hill, of Mel-

bourne, Australia, were married here on Nov. 29, the ceremony being performed by the Rev. Dr. D. G. McQueen. They are members of the Pollard Opera co., known professionally as "Teddy" McNamara and "Phyllis" Hill.

Allan Branson, comedienne, who was billed for the second number at the Pantam Theater here the week of Dec. 1, was taken sick in Chicago and unable to come West. Her place on the program is taken by Kresko and Fox, who were well received.

August Wolf.

## PITTSBURGH

Many Attractive Offerings in Pittsburgh Last Week

Law Fields, in All Aboard, taxed the capacity of the Alvin, Dec. 8-13, the production being elaborately staged; in fact, one of the best musical offerings seen here this season. Emma Crestini returned here for week's engagement, beginning Dec. 15, in The Firefly.

George Arliss appeared at the Nixon, week of Dec. 8, in Disraeli, and was supported by a capable co. Many of the original cast, however, have dropped out for week's engagement, marked the 1,000th performance. Oh, Oh, Delphine! followed.

The Pitt Players were seen in The Lily, at the Pitt, Dec. 8-13, with Mary Hall cast as the spinster doing excellent work. Robert Gleckler, Nora Lamson and William Bonelli were also praiseworthy. The offering which followed was Camille, with Mary Hall in the title role.

A splendid revival of Paid in Full was seen at the Duquesne Dec. 8-13, which was the offering of the Davis Players. Irene Osbier made an effective Emma Brooks; while Thurston Hall, Dennis Harris, Jessie Frings, Faith Avery and Jack Walters were also credited with good work.

It is interesting to note that Thomas Coffin Cooke, stage director of the Davis Players, was responsible for the first production of Paid in Full, having persuaded Wagenhals and Kemper to accept it. He also picked the twelve companies which were sent on the road, and played the leading role. The honors, therefore, of this production at the Duquesne are also credited to Mr. Cooke as well as the co.

The Newweds, although seen at the Lyceum on numerous occasions, drew large houses Dec. 8-13, and the presenting co. was a good one. Beginning Dec. 15, for one week, this house is sharing the Quo Vadis pictures.

At the Grand, Madame Olga Petrova is the headliner, week Dec. 15.

The Happy Widows, with Watson and Cohen, drew fair audiences, at the Gayety, Dec. 8-13, and the Golden Orobok co. followed.

The Dolly Dimple Girls drew good houses, at the Victoria, Dec. 8-13, and pleased. The Progressive Girls followed Dec. 4, offered Saint Martin and Marriage aux Lanternes.

The Sunday concerts on the Hope-Jones Unit Orchestra and Organ continue daily at the Pitt.

DAN J. FACKINER.

## SAN FRANCISCO

Mrs. Fiske Plays to Capacity—Irene Franklin Opens Shortly

Mrs. Fiske opened at the Columbia, Dec. 8, to a big house, in The High Road. Her appearance here is sufficient to guarantee a crowded theater. Her engagement lasts two weeks, after which comes Ray Irwin.

The Alcazar followed, Monday Dec. 8, with Lytell and Vaughan in the leads. The play attracted and the players pleased.

The Cort had a big number again in Alice Lloyd, at the head of a great vaudeville co.: Ed. Latell, Frank Rogers and Countess.

The house was crowded Dec. 7, and it looks as though this co. spells capacity. This week, The Blindness of Virtue, by William Morris co.

The Candy Shop has gone to Los Angeles. Irene Franklin, with The Girl at the Gate, opens at the Gaiety shortly.

The Savor, on Dec. 8, commenced a two weeks' stay of The Common Law.

The Swedish Club revived Hittlerbarnet, which was given twenty-five years ago.

French Theater Dec. 4, offered Saint Martin and Marriage aux Lanternes.

Kubelick and Melba gave a joint concert, Dec. 7, to big house. Dec. 14 it was repeated.

A. T. BARNETT.

## ST. PAUL

In spite of the fact that in the Bishop's Carriage has been played here twice before at popular prices, and that only a few weeks ago the motion picture version, with Mary Pickford, had a local showing, the Wright Huntington Players put on the piece at the Shubert Dec. 7-13 to excellent results. Mr. Huntington returned to the cast as Latimer. Karl Lee played Ramsey, and Edward Arnold Obermuller. Penwarden was Doran, and Irene Summery Nance. The Wolf Dec. 14-20. Quincy Adams Sawyer Dec. 21-27. Max on the Box Dec. 28-Jan. 3.

Edward Bernard and Yiddish co. appeared in Mendel Bellem at the Metropolitan Dec. 8. Paviava came 9. 10. Charlotte Walker in Trail of the Lonesome Pine Dec. 11-13. Klein's Quo Vadis Pictures Dec. 15-20. John C. Fisher's Red Rose co. Dec. 21-27. Fiske O'Hara Dec. 28-Jan. 3.

Elsa Ruegger and Eddie Leonard were prominent in the bill at the Orpheum Dec. 7-13, while A Day at the Circus was the Empress's headliner Dec. 14-20.

The Taxi Girls kept within the burlesque speed limit at the Grand.

JOSEPH J. PRIESTER.

## ROCHESTER

The Inner Shrine opened to capacity audiences, at the Baker Theater, Dec. 8-10. The Arm of the Law, with John Blake as the leading man, played to good business Dec. 11-13. One Day Dec. 15-17.

At the Lyceum, the Shameson Dhu opened a week's engagement, Dec. 8, to good business. John Mears, who during the summer just passed broke the world's record for encircling the globe, accomplishing the feat in thirty-five days and some odd hours, is lecturing there Dec. 15-17.

The Lawrence Players gave a most successful performance of the four-act comedy drama at Concordia Hall, Monday night, Dec. 8. Edna May Meisel was prominent in the play, and under the personal direction of Frederick Lawrence.

ROBERT HOGAN.

## PORTLAND

Mrs. Fiske drew large audiences to the Heilz Dec. 1-3. Following Mrs. Fiske came Betty Phillips the Stripes. Anna Held's Vaudeville Jubilee, also Julian Eltinge in The Fascinating Widow.

Baker Stock co. for week of Dec. 1-6 presented The Man on the Box, followed by Madame X. Vaudeville at the Orpheum. Emma and Pantares pleased.

JOHN F. LOGAN.

## MONTREAL

"Omar, the Tentmaker" a Spectacular Production—Guy Bates Post as Omar

The first production on any stage of Richard Walton Tully's new play, Omar, the Tentmaker, was given at the Princess Tuesday evening, Dec. 9. It was to have opened Dec. 8, but it was found impossible to get the elaborate production into working order by that time, and so the opening was postponed. As it was, the curtain did not ring down on Tuesday till nearly 1.15. As a scenic production, it is one of the most beautiful we have seen here—and there are scenes of great beauty and some of dramatic force—but there is a lot of superfluous material—a great deal of which seems put in to get local color, and which will have to be cut away for, as it now stands, it interferes with the continuity of the play and muddles the spectator—it will also serve to bring the play down to a reasonable playing time.

Guy Bates Post in the role of Omar did some very fine work. John Hunter Booth deserves special credit for his performance of the Bedouin Mahroum. Jane Balabur did capable work in the play, but was not so satisfactory in the prologue. Louise Granier was very charming as Little Shireen.

There were no new productions at His Majesty's Dec. 8-13 by the Grand Opera co. A number of the old favorites were given, including Hieronimo, Il Segretario di Suanza, Carmen, Cavalleria, etc. At the request of Archbishop Bruchet, Tully was performed for the last time Dec. 8. It will be dropped from the repertoire of the opera co. for the rest of the season; also at his request Charpentier's Louise will not be produced; this is to be regretted, as it was one of the finest things the co. did last season. Le Vertige is the bill at the National, and a local revue is being given at the Canadian-Francaise.

At the Orpheum Ma Belle and her Syrian Ballet presented a pretty dancing act. Frances Stevens and co. did good work in the Country Bride.

Maybelle Fisher and her two accompanists in a neat musical turn at the Francaise. Eddie Ford and Four Girls did some pretty singing and dancing.

At the Gayety a good performance is given by Bert Baker and his Son Ton Girls.

W. A. TREMAYNE.

## ALBANY

Madame Reinhardt and a very capable co. of Yiddish players in A Mother's Heart drew a large audience at Harmanus Bleecker Hall Dec. 8. Josef Hoffman played a large audience Dec. 11. Next week photo-drama of Quo Vadis, Dec. 15-20. J. C. Williams Collier Dec. 26, 27.

The Lovemakers featuring Sam Howe and the Honey Poney Girls presented good burlesque attractions at the Empire to packed houses.

At Proctor's the Florence Comedy Opera co. Pelletier, Players and Vic Burns and co. attracted big audiences.

Manager Robertson offered a fine bill at the Albany Grand, with Staley and Herbeck and Violet McMillan as the principal drawing cards.

At the Colonial an excellent programme of vaudeville and motion picture films served to attract big crowds.

G. W. HENRICK.

## JERSEY CITY

Her Own Money was a fine drawing card at the Majestic Theater, Dec. 8-13, and the house has been packed by audiences who were somewhat divided upon the question of controlling the family pocketbook. It is a splendid play, and the co. is capital. The Divorced Question, Dec. 15-20. The Housewife, Dec. 22-27.

Beyond the Rockies is an interesting Western play, at the Academy of Music where the stock co. continues to do a slashing business. The play was presented Dec. 8-13, and it was well presented.

The Old Homestead, Dec. 15-27.

The Orpheum Theater offered a great vaudeville bill, Dec. 8-13, to packed houses.

The Monticello Theater, Keith's Theater and the Bon Ton Theater are still crowding them in at every performance, with moving pictures and vaudeville as the bait.

Man's life was the bill at the Gayety Theater, Hoboken, Dec. 8-13, to large patronage. The stock co. appeared to good advantage. A number of vaudeville specialties were introduced.

Young Mrs. Winthrop, Dec. 15-22, with return of Elsie May Jackson as leading woman.

Another bang-up burlesque co. was at the Empire Theater, Hoboken, Dec. 8-13, to crowded houses. The Gay New Yorkers have a clever lot of people. Mine's Big Frolic, Dec. 15-22.

At the Hudson Theater, Union Hill, Dec. 8-13, Tamee Kalljama, the calligraphist, drew crowded houses as the headliner.

A Stranger in a Strange Land was presented at the Broadway Theater, Bayonne, Dec. 8-13, by the stock co. to good business.

Harry Stephens is back in the cast, and appeared to excellent advantage, assisted by Miss Morey and the members of the co. The Price, Dec. 15-22.

WALTER C. SMITH.

## SPRINGFIELD, ILL.

Rather quiet week at Chatterton's, as no big attractions were booked. Little Lost Sister drew large audiences Dec. 1-3, played return engagement Sunday to nice business. Jardin de Paris Burlesque co. Dec. 4; poor co. to fair business. Paulist Boy Choir, of Chicago, Dec. 5, pleased capacity house.

Pleasing bill of vaudeville at the Majestic week of Nov. 30.

Vaudeville of fair quality at the Gaiety week of Dec. 1. The Loane Troupe, clever wire walkers, and Edwin Hill, comedy cartoonist, were the most appreciated acts of the weekly bill.

Business very good at Emire Burlesque House week of Dec. 1.

The Grand, Loric, Capital, and Vandette all report large business, with good grade of films of late releases.

Mr. and Mrs. Will Martin who appeared at the Gaiety, and Nedie Carrell, of the Carrell Troupe who appeared at the Majestic, are Springfield residents and were accorded a hearty welcome by their friends.

The ban is still on the cafes and restaurants regarding cabaret performers, with no prospects of a let-up for some time.

ELMER L. TOMPKINS.

## OTTAWA

The Stockholm Gymnastic Society gave an exhibition of the Swedish system of physical training Dec. 11 at the Russell. Fanny's First Play Dec. 12, 13.

Good vaudeville filled the Dominion at each performance Dec. 8-13.

The Francaise had vaudeville and very fine pictures Dec. 8-13, and the Family did excellent business Dec. 8-13.

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## DANCING UP TO DATE

The new Fifty-seventh Street studio of Miss  
Louise Morgan is becoming a popular rendezvous  
for dancers. From a recent trip abroad, where  
she studied with Lilian and Robert, of Paris,  
Miss Morgan returned laden with some of the  
very latest and most clever dances, which she  
will know how to impart to followers of the  
tertiary art.

Professionals will be introduced to some real  
novelty. In this day, when dancing is all the  
rage, and persons without number bid for public  
attention, it is well to record a teacher whose  
activities are worth noting.

Roland Hogue is now playing with the  
Fog o' My Heart Co. company.  
Alphus Lincoln is playing the part of  
the leopard in The Leopard's Spots.

## ATLANTIC CITY, N. J.

"Iole" Has Premiere—An Unique Production  
"Sari" to Open Christmas

Iole, the musical piece which H. H. Frasca has  
produced from the novel by Robert W. Chambers,  
received its initial performances at the Apollo  
Theater on Dec. 8, 9, 10. It proved unique in  
the annals of musical production.

The story deals with unconventional people—a  
poet, who has brought his eight daughters to  
maturity next to nature, and in pink pajamas.  
But that Ben Teal and Mr. Chambers, announced  
as the collaborators, should have constructed an  
unconventional musical play and that Mr. Pe-  
ters's music should have carried out their plans  
still further, was unexpected. On the strength  
of these unusual features, many saw Iole who  
would otherwise not have ventured to see the  
conventional musical comedy.

Iole has no chorus, has no opening fanfare of  
trumpets, or any grand assemblage at the fall of  
the curtains to its two acts. The curtain rises  
on a most attractive set of peach-and-plum  
trees, in full bloom. In each tree is nestled a  
maid in pink pajamas. The double quartette of  
female voices, which is the opening number,  
takes the place of the usual chorus. Also Mr.  
Peters's music has its particular strains for  
each opening portion of the story.

Frank Lator proved interesting as the peculiar  
poet, and the remaining members of the cast  
were notable in that they all could sing. Carl  
Gantvoort and Stuart Baird did careful and  
technical acting, as well as superior singing.  
The cast is noted below.

Clarence Guilford	Frank Lator
Joseph Fawcett	Stuart Baird
Harrow	Harold Grier
Lethbridge	Rodney Keith
Georgie Wayne	Carl Gantvoort
Sturtevant Briggs	Leslie Gane
The Station Agent	Herbert Ballinger
Maudie	Orla Lee
Chondie	W. G. Howell
Vivian Bunn	Augustine Minton
A. Gierman	Wm. O'Connell
A. Caterer	Herbert Weir
A. Jeweler	Albert Backlin
Ernest	Edward Dunn
Black	Jack Newton
Green	Ben. Rogers
White	Lloyd Montgomery
Iole	Ferne Rogers
Yvonne	Hazel Kirk
Dione	May Allison
Lina	Maria Spore
Philodine	Edna Pendleton
Chondie	Edna Tammie
Orville	Anna Vane
Abroadie	Eastman

Sari, the Hungarian opera about which  
Henry Savage is allowing considerable publicity,  
is to receive its first performance at the Apollo  
Theater on Christmas Day, according to present  
announcements.

Miss Billie Burke begins her season here, Dec.  
19 and 20, in Somerset Maugham's The Land  
of Promise. The following cast has been given:  
Norah Marsh ..... Billie Burke  
Edward Marsh ..... Lameden Hare  
Frederic Marsh ..... Lillian Kinsbury  
Frank Taylor ..... Shelley Hull  
Benjamin Horner ..... Norman Tharp  
Benjamin Trotter ..... Thomas Reynolds  
Sidney Sharp ..... Barnett Parker  
Emma Sharp ..... Marion Abbott  
James Wickham ..... Henry Warwick  
Dorothy Wickham ..... Winifred Harris  
James Frisbie ..... Mildred Orme  
Clement Wynn ..... Leopold  
Kate ..... Selma Hall

ARTHUR G. WALKER.

## COLUMBUS

Box-Office of Keith's Theater Robbed of \$216;  
\$1,400 Overlooked

Edmund Breece, always a favorite in Colum-  
bus, returned to the Hartman, Dec. 4-6, in The  
Master Mind, and played to good houses. Rich-  
ard Carle and Hattie Williams, in The Doll Girl,  
cleared fair-sized houses, Dec. 8-10. East Lynne,  
in motion pictures, Dec. 11-14.

Low Fields, et al., played to three capacity  
houses at the Southern, Dec. 5, 6. The look-  
ed-for Blue Bird plays its initial engage-  
ment at the Keith, Dec. 15-20.

E. F. Keith's Theater was the scene of a  
realistic melodrama, last Sunday night, when  
four masked men bound the watchman and robbed  
the box-office of \$216, overlooking about \$1,400  
in another place in the office. No clue has as  
yet been found as to the identity of the men.

LEONARD G. LATHAM.

## CLEVELAND

A Good Little Devil was the attraction at the  
Euclid Avenue Opera House.

Within the Law, with Helen Ware, returned to  
the Colonial, and capacity business was done.

The entire bill of vaudeville at the Hippodrome  
this week is good.

The Roarers is at the Prospect.

The Miller's has fair bill of vaudeville.

Both Star and Empire have a good burlesque  
bill this week; both houses are doing big busi-  
ness.

Vaughan Glaser and co. present The Virginian  
at the Metropolitan.

The Holden Players present Rock of Ages at  
the Cleveland.

Percy Maxwell and co. in Paid in Full is the  
attraction at the Duquesne.

W. H. Gilmore succeeds George Smith as treas-  
urer of the Prospect.

A letter received to-day from Carl J. Meyers  
informs us that he is now treasurer of the Bijou  
Theater at Augusta, Ga. Mr. Meyers was for-  
merly employed in the same capacity with the  
Star and theaters of this city.

Mr. A. F. Hendrix is the new prize of Keith's  
Hippodrome.

GROVER M. DOWNS, JR.

## ST. LOUIS

Oh! Oh! Delphine, with Frank McIntyre and  
the original co., proved a very good drawing  
card at the Olympic Dec. 8-13. The play was  
well liked. Dec. 14-20. Fisks O'Hara in Old  
Dublin.

Gay Danyla played to capacity houses at  
the Shubert Dec. 8-10. Emma Carr will ap-  
pear the week end at A Broadway Honey-moon.  
Joseph Howard, Mabel McCane, Knox Wilson,  
and Arthur Denning will be seen in the co. Dec.  
14-20. Hyams and McIntyre in When Love is  
Young.

Robert Hilliard's late success, A Fool There  
Was, drew well at the American Dec. 8-15. A  
fair co. had the play in hands. Dec. 14-20.  
The Common Law.

Harry A. Cooper and June Mills in the Co-  
lumbia Burlesque did well at the Standard  
Dec. 8-13. Dec. 14-20. Watson Sisters.

Follies of Pleasure held the boards at the  
Gaiety Dec. 8-13. Dec. 14-20. May Howard.  
V. H. WATKINS.

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## BIRMINGHAM

The performances of Ben-Hur at the Jefferson,  
Dec. 8, 9, were largely attended.

Dr. James Gray Thomas, who for years has  
resided in Mobile, and who has hundreds of  
friends in the theatrical profession, has moved  
to this city. Dr. Thomas was the first presi-  
dent of a theatrical order known as the Skunks,  
which was organized in the South about five  
years ago.

A limited number of stage and moving picture  
actors and actresses were requested by the ladies  
of the Children's Free Hospital Association to  
contribute dolls to their recent doll bazaar, and



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Bunting, Henry Walthall, Maurice Costello.  
These dolls brought a splendid sum of money,  
which will go towards giving expert medical at-  
tention to some poor child who could not other-  
wise obtain it.

JAMES EDWIN DUNMAN.







rived here and Maxfield Moore was brought on  
 from the second co. to take his place. Mr.  
 Moore playing Jenkins. Mr. Atwell's part in  
 the second co., achieved an instantaneous suc-  
 cess. A Broadway Honeremoon, with Emma  
 Carus was booked to follow, but the booking  
 was changed and Peg o' My Heart, with  
 Ryan, is at the Lyric for a week of Dec. 14.  
 The Governor's Lady will a week of fair box  
 show at the Grand, opening Dec. 8. Primrose





# VAUDEVILLE



Lull in Production of New Acts—Liana Carrera is Most Promising Young Artiste of Season

**N**EW YORK vaudeville bills were lacking in novelty the past week. Not that the programmes were without headline features, but a mid-season lull was apparent in the presentation of new offerings.

Liana Carrera, the daughter of Anna Held, is at Hammerstein's Victoria. Miss Carrera appears within a huge canopy of white, black and gold, and is assisted by Bobby Watson and six chorus girls. But it isn't the staging or the statuesque show girls who interest after little Miss Carrera appears. First she sings "I've Got My Mummer's Big Brown-a-n Eyes," and invests it with a decided personality and charm of her own. There are several other dancing songs, the best of which is the duet with Mr. Watson, "Why Do You Hang Around?" Miss Carrera sings it better than it has ever been done on a New York stage. Indeed, she makes it a little rag gem.

Miss Carrera possesses a disappearing accent. It starts off with the best intentions in the world, but by the second verse about mummer even the "a" in "brown" ceases to roll. This song, by the way, sounds egotistical, but as presented by Miss Carrera it is just cute.

This is Miss Carrera's first appearance behind the footlights. Yet she has a distinctly individual charm, a graceful assurance and a youthful but chic fascination. Miss Carrera has only a "baby voice," but she has personality—and she is the most promising young artiste to appear on the variety horizon this season.

Harry Gilfoil was at Hammerstein's last week in his characterization of a gay old man about town. Of course, he gave his sound imitations and scored once more with the midnight conversation of the two backfence cats.

Mr. Gilfoil's mimicry is good, and his song, "A Man's as Old as He Feels," is well done. In fact, he's a very agreeable entertainer.

Nora Bayes returned to the Palace Theater in her songs. The programme still carries the information that she is "cheerfully assisted by Hal Clark."

Miss Bayes gave her songs entertainingly and was called upon to sing "Kelly" once more.

Will M. Cresny, supported by Blanche Dayne, presented his latest character playlet, *The Man Who Remembered*. The sketch is amusingly written with lines that sparkle. Then, too, there is Mr. Cresny's admirable portrayal of the embittered and crusty old New Hampshire storekeeper.

Bernard Granville made his vaudeville farewell at the Palace. Somehow, his offering lacked a bit of the



Gould and Harnden, N. Y.  
MARY ELIZABETH,  
Now at the Fifth Avenue Theater.

finish it possessed at his recent Colonial appearance.

In the first place, he dispensed with his piano and accompanist. Granville sang, "You're a Wonderful Girl," gave a yodeling lullaby, besides offering his recitation about an Englishman's view of life, and his "In the Early Hours of the Morning," with its inebriate dance. Granville makes an agreeable appearance—he is one of vaudeville's few entertainers who appear at home in a dress suit—and he is equally pleasing as a singer and as a dancer.

Granville seems to lack the ability to select just the right material. His whole programme has a funereal tinge. For an encore, he gives a dolorous talking ditty about life's finish and "six feet of earth." Now, encores seem to be the fashion, but why select just cheerful things?

Last season Horace Wright and Rene Dietrich had one of the most delightful little vocal acts in vaudeville. At the Palace last week they returned in a new offering. Miss Dietrich presents snatches from operas, Mr. Wright sings, "Cross the Great Divide," and the two united in a "palmistry" song. They both possess remarkably good voices, but their duets have an over sentimental tone. Last season the two were delightful in their "bumble bee" number—

sentimental but also having some comic point. Wright and Dietrich need songs with delicate humor. Sentimentality can be overdone. It takes time to find good songs and, within a few weeks, the two will doubtless again have a most attractive vocal offering.

But deliver us from the kiss which runs through two verses and the chorus.

Reino Davies came to the Union Square in her new act, *Un Peu d'Amour*, otherwise *A Little Bit of Love*, which she is supported by C. Martin Horne. After all, it is just a bit reminiscent of *The Merry Widow's* first act. The curtain finds the hero asleep on a sofa. The heroine enters. She is a famous singer, he—upon awakening—proves to be a millionaire. He jilted her in the past although he really cared, and, now when the old love reappears, she—not knowing of his wealth—suspects that her money attracts him. In pique, he swears never to speak of his love, she tries the power of her songs upon him and he finally succumbs. The "story" is but a background—and not a particularly interesting one—for the three or four solos and duets.

There is something of novelty in the situation turn offered by Raymond and Hain at the Union Square. A neat little setting discloses two apartment houses, and on the steps in front of the two doors, a young clubman, just recovering from a night with the boys, and a young lady, returning late from a party, find themselves locked out. The inevitable patter and songs follow. The whole thing is rather well done, although a broad note runs through the little turn.

Belle Story's dainty vocal artistry was welcomed back to New York at the Colonial last week. Miss Story, with her captivating and remarkable voice, is one of vaudeville's most charming entertainers.

John Willard's odd and atmospheric two-part playlet, *The Green Beetle*, returned to Broadway, also at the Colonial. Madge Yee again contributes her thoroughly excellent characterization of the young wife, who falls into the power of a mercurial Chinese merchant. Her portrayal is one of the best bits of acting on the vaudeville stage this season. *The Green Beetle* is melodramatic and full of sudden deaths, drugged tea and poisoned fans, but it has a picturesque dramatic interest.

Amelia Stone and Armond Kallos once more presented Edgar Allan Woolf and Mr. Kallos's entertaining operetta of Parisian student life, *Mon Dais*. The little opera bouffe is one of the best things Mr. Woolf has given the varieties.

FREDERICK JAMES SMITH.



LYDIA BARRY,  
Comedienne in Vaudeville.

Hall, N. Y.



HENRIETTA CHORMAN,  
At Palace in "Dolly Madison."

White, N. Y.



## LADDIE CLIFF—ENGLISH COMEDIAN AND AMERICAN FARMER



LADDIE CLIFF.

ONE would hardly suspect that Laddie Cliff, the boyish English comedian, is something of an American farmer. Yet Cliff owns an estate of thirty acres just five miles out of Newburgh, N. Y. "My

nearest neighbor," he told me during his recent New York engagement, "is about four blocks away, and I have a number of cows, chickens, and all that sort of thing, you know. My mother spends all her time there when she isn't with me on the road, and it makes an ideal place for all of us in the summer time. There isn't a mosquito about the place. I get along very nicely with my neighbors, and they often take me out to see Washington's headquarters."

The theater seems like home to Laddie Cliff. "I began on the stage before I was five years old, and I have been appearing for eighteen years," he says. "My first engagement" was with the traveling vaudeville company of my father, Clifford Cliff.

"My own name, by the way, is Clifford Cliff—in full, Clifford Albion Cliff—but every one has called me Laddie since I can remember." Laddie Cliff came to America six years ago. "I first appeared at the Colonial on Dec. 23, 1907," he told me. "That's practically all you can say about me. I've had a very uneventful career—arrested once or twice for speeding—and that's all. The nearest I ever came to a real thrill was when I drove my wagonette—I don't know what you would call it in Americanese—from my Newburgh farm to the depot. The policeman at the station seized me as a hackman without a license, and it took several friends and three real hackmen, as well as myself—I talked quite a little—to straighten things out."

Cliff is an equal favorite on the American

vaudeville stage or behind English music hall footlights. "English theatergoers," he says, "are far more boisterous than those over here. I don't mean that enthusiasm is lacking here, for in depth of genuine appreciation, Americans are not to be equaled. They are loyal and faithful, and I have every reason to love them. But over in the home country they shout at the top of their lungs, whistle and stamp their feet. Of course, England always holds a place in my heart. I cannot forget my English blood, and I still thrill when I read 'The Charge of the Light Brigade.'"

"The English music hall entertainer," continued the comedian, "has to face the gallery rowdy. The sight of a dress suit on the stage infuriates the gallery boys. They will not give a well dressed unknown a chance. 'Get off!' they shriek as soon as the entertainer gets on. I had one experience almost as bad in the coal region of North England. There the miners sit in the theater with their caps on, smoking pipes. I watched one of the men in the front row, and he started to applaud. The miner sitting next nudged him. 'E's gettin' more pay 'n us,' he growled."

"There is a material difference in the number of performances in America and England. When I returned to England for five months in the summer of 1912, that struck me more forcibly than ever. In England there are two shows nightly and no Sunday performances. The only matinees—if there are any—are played on Wednesday and Saturday. After becoming accus-

tomed to two performances daily in America, one in the afternoon and the other in the evening, you don't know how to pass away the time. You have the whole day to amuse yourself."

"Of course, you can find ways," laughed Cliff, "but not in Manchester. However, I was in Manchester once when it didn't rain for six hours. They saw the sun that day, and it was quite an event. But, all spoiling aside, Manchester is a moist place. Of all the English music halls I like the Birmingham Hippodrome best."

"Vaudeville conditions in Australia—I was there in 1906—are delightful. There the music halls have but one evening performance, beginning at 8.30 o'clock. Then, from 8.30 to 9.15 the native entertainers appear. The imported acts begin their performance at 9.15 o'clock. Consequently a performer does not have to report at the theater until 9 o'clock, and, there being no matinees, he has almost the entire day to himself. Then, too, there are splendid side trips out of Sydney and Melbourne to pass away the time."

Cliff tells a little story of one of his earliest New York experiences.

"When I first came to America I was to appear at Sherry's. It was my third week here and I wasn't thoroughly acquainted with metropolitan ways. I jumped out of my taxi with my 'prop' box under my arm and walked up to the entrance."

"The doorman looked at me and asked, 'Talant?'"

"No," I exclaimed, "Cliff!"

### CABARET RIVALRY

Unusual Situation in Chicago Restaurants—Big Salaries for Dancers

The craze for tango teas and restaurant dancing is at fever heat in Chicago.

The cabaret rage has developed bitter rivalry between the College Inn, at the Sherman House, and Rector's Restaurant. Maurice and Florence Walton are the favorite entertainers at the College Inn. Mr. and Mrs. Vernon Castle were for two weeks at Rector's during their Chicago vaudeville engagement, while Wallace McCutcheon and Vera Maxwell have just started a six weeks' engagement at the same restaurant. These dancing teams are all commanding remarkable salaries. Both teams now dancing in opposition have a big following, with the result that table reservations have to be made far in advance at either restaurant.

One of the restaurants is now negotiating with Adelaide and J. J. Hughes, and a big figure has been offered the dancing couple.

### REVUE FOR ENGLAND

Will Collins Making Arrangements for Gus Edwards and Company in England

The appearance of Gus Edwards and his Song Revue in England seems to be assured. Arrangements are being made by Will Collins, the London booking agent, by which Mr. Edwards will take his revue to England.

It has been known for some time that negotiations were under way, the question of a satisfactory salary for the big act alone hanging fire. Mr. Edwards was out of New York last week and could not be seen regarding his European engagement.

### IN W. W. JACOBS PLAYLET

Percy Warram is appearing in The Bo'sun's Mate, a stage version of one of W. W. Jacobs' short stories. The story tells of the efforts of the mate to win a buxom English widow, the manageress of the Bee Hive Inn. Mr. Warram was last seen in Everyman.

### REVISED EDWARDS ACT OPENS

Gus Edwards' revised act, The School Boys and Girls, opened last week, playing Schenectady, N. Y., and Plainfield, Mass., for split-week engagements.

Roy Mack and Dorothy Aubrey are featured in the offering.

### COMING HEADLINERS

Week of Dec. 22.—Palace: Bert Williams; Fifth Avenue: Clark and Hamilton; Adelphi: Ritchie; Colonial: Liana Carrera; Alhambra: Robert T. Haines and company; Stone and Kallias; Bronx: Lasky's Trained Nurses; Motoring; Union Square: Melville and Higgins; Victoria: Belle Baker, Eva Davenport and company; Taylor Holmes; Orpheum: The Green Beetle, The Purple Lady; Bushwick: Valerie Bergere and company; Jack Gardner.

Week of Dec. 29.—Colonial: Edwin Stevens and company; Jack Gardner; Fifth Avenue: Belle Storey; Union Square: Farber Girls; Alhambra: Clark and Hamilton; Myrtle Clayton; Bronx: Girl from Milwaukee; Victoria: Mary Elizabeth, Mrs. Gene Hughes and company; Orpheum: Motoring; Bushwick: Ethel Green, Liana Carrera.

## SALARY CUTS WILL FOLLOW IF SUNDAY PERFORMANCES STOP

De Wolf Hopper to Enter Vaudeville—Cecilia Wright for Two-a-Day—May Melville Going Abroad

BY WALTER J. KINGSLEY.

To keep business at the present point of returns for the houses and the players is the effort of every vaudeville manager in the United States. Here in New York the Sunday performances conducted all over the city in strict conformity to the law are the life-saving elements of the situation from the box-office point of view. Cut out Sunday shows and the profits of most theaters would disappear. There must be compensation for this loss somewhere, and, as the fixed charges of a playhouse are practically irreducible, any reduction of expenses will have to be made in the form of salary cutting. Therefore the one certain result of a successful crusade against Sunday shows would be a sweeping cut in artists' salaries, and, as New York sets the pace in this as in all other theatrical matters, the cut-salary would be the standard of the country. It should be noted also that there are a number of artists who specialize in Sunday work, and their livelihood would be taken from them in the event of closing. All over New York the public crowds joyfully into the vaudeville theaters, which, providing amusement on the lines laid down by the Legislature, find Sunday to be their best day. That the public wants Sunday shows was evidenced by the widespread discontent and the unruly crowds that marked three weeks of Sunday closing in 1907. It is therefore inconceivable that any actor or actress in vaudeville should countenance in any way the present irresponsible effort to injure the theaters by compelling a more rigid interpretation of the Sunday law. Sunday closing would result in a panicky condition that first of all would react on artists' salaries.

Sam Bernard has signed for vaudeville. It is recalled by many that Bernard was the first artist to receive \$1,000 a week in vaudeville. Percy Williams slipped him that salary at the Orpheum. Since then Sam's salary has grown to \$3,000.

Vinie Bailey is trying out a new act in Wilmington with Fred Fischer, the song writer, for a partner. He has written new numbers for the act and a lot of comedy. Miss Bailey has some superb costumes. Fischer is the author of "Peg o' My Heart," "Manda-ay," and "Wait 'Till I Get You Alone To-Night," which fact indicates that he is some song writer. Miss Bailey is young, pretty and clever. The act is reported excellent and has been given early dates at the Union Square and the Bronx,

with the remainder of the Keith time to follow.

Cecilia Wright, prima donna of the Savoy Theater, London, who is in this country to sing for Henry W. Savage, has been induced by the U. S. O. to try vaudeville while waiting for rehearsals of the new musical comedy in which she is to be featured. Miss Wright is very comely and has a fine soprano voice. She is also a clever actress. It is expected that she will prove to be a singing sensation in vaudeville.

When Melba was approached as a vaudeville possibility, she smilingly replied: "I am going to clear \$250,000 out of my concert tour this year. Do you really think that vaudeville would be worth my while?" "Not this year," replied the booking man.

Frederick V. Bowers has a mailing list of 400 managers, editors and theater fans to whom he mails each week an original advertisement of himself and company. Bowers never overlooks a trick as an advertising man for himself and his system has brought results.

Earle Reynolds and Nellie Donegan, the skaters, have proven one of the greatest hits ever known in Australia. They are heading the biggest bills ever presented in the Island Continent. Hugh McIntosh booked wisely when he selected them.

De Wolf Hopper is the next legitimate luminary who will enter the vaudeville ring prepared to do comedy battle with the two-a-day audiences. Something tells, us, too, that Francis Wilson will be among those present on the bill some Monday afternoon in a Broadway vaudeville theater.

May Melville, the popular dialect singing comedienne, will shortly leave for England, where she has been booked for four weeks. She will take with her a big selection of American song hits, from which she will select a repertoire suitable for British consumption.

### LIANA CARRERA ON UNITED TIME

Liana Carrera, Anna Held's daughter, begins a tour of the United States next week, when she is to be a headliner at the Colonial Theater. She is to appear at the Bushwick during the following week.

### BERT WILLIAMS AT PALACE

Bert Williams will headline the Palace Theater bill next week.

### LAUDER AT CASINO

Comedian to Play Single New York Week—Has New Songs

Harry Lauder will play a week's engagement in New York, under William Morris's direction, opening at the Casino Theater on Jan. 5.

The Lauder engagement will mark the beginning of the Scotch comedian's sixth American tour. He will remain ten weeks in this country and he will then continue a tour that will take him around the world. Mr. Lauder will sing "It's Nice to Get Up in the Mornin'," "Nicer to Lie in Bed," "Ta, Ta, My Bonnie Darlin'," "The Lodger," and other new songs.

### LOOKING FOR VEHICLE

Edna Wallace Hopper to Enter Vaudeville if She Finds Suitable Act

M. S. Benthall is searching for a suitable vaudeville vehicle for Edna Wallace Hopper.

Miss Hopper is anxious to enter the variety, but as yet has been unable to find a satisfactory act.

### MISS MAHEFFEY'S EASTERN DEBUT

Blanche Maheffey, who has toured the Orpheum circuit for several seasons and who has been featured as soloist with the leading bands and musical organizations, is soon to have her Eastern vaudeville debut.

Miss Maheffey will appear with Herbert Cyril, "the London Johnnie," in a new act. Miss Maheffey, who is said to possess an unusual soprano voice, is a granddaughter of Friedrich Wilhelm Brandt, the bandmaster and composer of Germany.



Maheffey, Chicago

BLANCHE MAHEFFEY,  
Singer in Vaudeville.





FANNY USHER AND "SPARRERIBS."  
Claud and Fannie Usher Are Now Playing "The Straight Path."

## BURLESQUE TO INVADE ENGLAND

Will Collins Behind Plan—Taking "Any Night" Abroad—Books American Artists for Halls

Will Collins, the well-known London booking agent, who sailed on the *Olympic* on Saturday for England, is behind a gigantic plan to present burlesque in England.

Mr. Collins believes that British theatergoers will like the distinctly American form of entertainment, which, curiously, has never invaded England. Mr. Collins, moreover, thinks that the time is ripe to present burlesque in England—just now revue and tango mad—and during his stay in New York he took up the matter with two men prominent in the burlesque world.

Mr. Collins is himself authority for the statement that the negotiations are now well under way. The burlesque companies will play, if the plans materialize, as it is probable they will, a wheel of houses which will be organized by Mr. Collins.

One of the schemes under consideration is to alternate companies between the American and English wheels.

Just before sailing Mr. Collins practically completed arrangements with Edward Ellis by which Mr. Ellis is to present his sensational playlet of city night life, *Any Night*, in England. *Any Night* was the feature of the Princess Theater season last year and was the forerunner of the wave which swept in the Lure-Fight type of drama. Mr. Ellis will appear in the playlet in his original role. *Any Night* will open in England in April.

Mr. Collins is bringing a number of English entertainers to America. Bert Errol, the feminine impersonator, is now playing here under his arrangements, and Cruikshanks is now at the Palace. He is sending Neil Kanyon over for two weeks, to open at the Colonial on Jan. 5. The Rigoletto Brothers will arrive in March, the Four Kasaracs will open at the Alhambra in March, and Nipper Lupino Lane has been booked solid on United time by Mr. Collins. Lane is a comedian of the Laddie Cliff type.

Mr. Collins has signed a contract with Sam Liebert for the comedy role in *The Redheads*, when the Jesse Lasky offering is produced in England. George Austin Moore and Cordelia Haager have already been signed. Mr. Liebert sailed on Saturday with Mr. Collins.

Mr. Collins has arranged Willa Holt Wakefield's English bookings for the Spring. He has secured Sophie Tucker for England, as well as Ray Cox, Josie Heather, the Farber Girls, Dainty Marie, Lasky's Trained Nurses, Lasky's Three Types, the Four Bards, John Geiger, the Dagwell Sisters, Volant and his "Flying piano," McMahon, Diamond and Clements, Mr. and Mrs. Jimmie Barry, Ben Deely and company, the Bison City Four, Leo Carrillo, Cal's Brothers, Trovato, Jack Conley and Marguerite Webb, Shopp's Comedy Circus, Warner and White, Hanlon and Clifton, Al. Rayno's Bulldogs, Sam Barton and Julius Tannen.

## TO ENTER VARIETIES

Iris Hawkins Plans to Try Vaudeville at End of "Hop o' My Thumb" Season

Iris Hawkins, the diminutive comedienne in the title-role of the Manhattan Opera House extravaganza, *Hop o' My Thumb*, will enter vaudeville at the conclusion of her engagement in the imported London spectacle.

Miss Hawkins has scored one of the hits of *Hop o' My Thumb*. She wants to try the American varieties at the conclusion of her present contract and has placed the preliminary arrangements for vaudeville in the hands of M. S. Bentham.

## HURST GOES TO ENGLAND

Brandon Hurst sailed from New York on Saturday for England. He is taking Edward Peple's playlet, *The Girl*, abroad for an English and Continental hearing.

## WILLIAM PRUETTE IN NOVELTY

William Pruette will be seen at the Fifth Avenue Theater Christmas week in the novelty offering, *The Willow Pattern Plate*, by Eugene Magnus. The act is described as a Chinese musical romance.

## AGREEMENT REACHED WITH LOEW.

PHILADELPHIA, Dec. 16.—An agreement has been reached between B. F. Keith and Marcus Loew by which Mr. Loew withdraws from the Metropolitan Opera House and relinquishes all claim to the Chestnut Street Opera House.

## TEAM COMING EAST

Sidney and Townley have been booked by F. W. Stoker for the big Eastern houses. They open at Pittsburgh on Feb. 2. Sidney and Townley are playing the Orpheum circuit.

## TO ENTER VAUDEVILLE?

Blanche Bates Said to be Contemplating Appearance in Vaudeville

A rumor was current along Broadway last week that Blanche Bates (Mrs. George Creel) is contemplating a brief season in vaudeville.

A daughter was born to the Creels on Thanksgiving afternoon. It has been announced that Miss Bates would resume her tour under Charles Frohman's management in the Spring.

## JOIN LASKY'S CLOWNLAND

Cebellos and Desmond have been added to the cast of Jesse Lasky's Clownland and opened at the Bronx on Monday. The cast has also been strengthened by the addition of Pauline Welch (Mrs. Bud Fisher).

## REWRITING "THE WATER CURE"

William Le Barron is rewriting the musical farce, *The Water Cure*, for Jesse L. Lasky. The new version will be called *The Rest Cure* and Alan Brooks will be advanced from the position of featured comedian to star. Spencer and Williams have been signed for the new cast.

## WOOD CARVER TENOR COMING

M. S. Bentham and Will Collins, the London booking agent, have a new discovery for American vaudeville in the person of Alessandro Vallo, a peasant wood-carver, who is said to possess a remarkable tenor voice. He is now appearing in the London music halls and will come to America soon.

Wilfred Young, of Fred C. Whitney's innocent Sinner company, recently closed, is in vaudeville playing the title-role in William A. Brady's dramatic playlet, *The Naked Man*.

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## WITHOUT FOUNDATION

Rumor That Eva Tanguay Will Become a Loew Headliner Apparently Lacks Basis

The report circulated on Broadway during the past few days that Eva Tanguay would next season give up her touring company and become a Marcus Loew headliner at a tremendous salary, has been denied.

Joseph Schenck, Mr. Loew's general manager, was out of town on Monday, but at his offices it was stated that nothing was known regarding the rumor.

## BROOKLYN VAUDEVILLE

BROOKLYN, N. Y., Dec. 16.—Bert Clark and Mabel Hamilton, English musical comedy stars, easily led the field at Keith's Orpheum Theater, Dec. 8-13. Sophie Tucker, styled the Mary Garden of ragtime, found no difficulty in holding second place. Among the other entertainers were Leroy, Talma and Becco, Robert Emmet Keane, William Maccart and Ethlynne Bradford, and Fred Watson and Rena Santos.

Valeska Suratt was featured at Keith's Bushwick Theater in Black Crepe and Diamonds. Her new offering is by far the best she has attempted in vaudeville. Mr. and Mrs. Jimmy Barry, Jack Deveraux and company, and Madge Terry were among the favorites.

J. LEBOT DRUG.

## MR. BENTHAM GOING ABROAD

M. S. Bentham, the prominent booking agent, plans to go to England in April. He will look over English vaudeville conditions and complete a big contract, details of which cannot yet be announced.

Later Mr. Bentham will tour the Continent.

## CLAUDE GILLINGWATER ROUTED

Claude Gillingwater has been given a season's routing on the United time in his playlet, *A Millionaire's Wife*, which opened successfully at the Fifth Avenue Theater two weeks ago.

Mr. Gillingwater opened in Pittsburgh on Monday in the sketch, which has been renamed *Wives of the Rich*. Alf. T. Wilton handles his bookings.

## DR. MARY WALKER AT VICTORIA

Dr. Mary Walker will appear at Hammerstein's Victoria on Jan. 5. Dr. Walker received a medal of honor from Congress for her services in the Civil War as assistant surgeon. At the same time Congress rewarded her with a substantial pension and permission to wear male attire.

## KIRKSMITH SISTERS RETURN

The Six Kirksmith Sisters arrived on Sunday from a six months' tour of England and the Continent. Agnes Kirksmith, the youngest of the sisters, was ill in the American Hospital in Paris with typhoid fever.

## LEW BROWN TRIES OUT ACT

Lew Brown and Octavine Ware broke in their new acts successfully at Red Bank, N. J., last week.

## TO RETURN TO STAGE?

It is rumored that Lila Rhodes (in private life Mrs. Charles King) will shortly appear in vaudeville.

## THE CASTLES AT VICTORIA

Mr. and Mrs. Vernon Castle will begin an indefinite engagement at Hammerstein's Victoria on Jan. 12.

## "JASPER" GETS BOOKINGS

"Jasper," the "thinking dog," has been given "big time" bookings, and opened at Keith's in Louisville this week.

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10-ALL STAR ACTS-10

## BELLE STORY IN MUSICAL COMEDY

Belle Story will leave vaudeville a year hence to appear under Charles Dillingham's direction in a musical comedy by Victor Herbert and Ann Caldwell. Montgomery and Stone will be the stars.

Miss Story's rise to fame has been meteoric. She first attracted attention during one of Adele Ritchie's appearances at the Victoria, when she was engaged to sing a song refrain from a box. She immediately won a place in vaudeville on her own account, and her present offering has been pronounced to be one of vaudeville's most delightful offerings.

## MISS COUNTESS IN WEST

Catharine Countess, who is touring the Orpheum Circuit in *The Birthday Present*, will celebrate her sixty-seventh consecutive week at Portland, Ore., next week. Miss Countess has been very successful in the playlet.

## HARRY CLARK BREAKS ARM

Harry Clark, Nora Hayes's husband, had his arm broken last Friday afternoon while cranking his automobile. Miss Hayes and Mr. Clark were playing at the Palace Theater last week.

## CRESSY GUEST OF HONOR

Will M. Cressy was the guest of honor last week at a dinner given by the New Hampshire Society at Delmonico's. Last week Mr. Cressy played at the Palace.



The current  
week is under-  
stand where the  
date is given.

## VAUDEVILLE DATES

Dates Ahead  
must be received  
by Friday for  
the next issue.

- ABRIEL, Ed., and Wife: Maryland, Balt., 23-27.  
ABINGDON, W. L. Co.: Orph., Duluth: Columbia, St. Louis, 23-27.  
ACT Beautiful, Pol's, Harford: Pol's, New Haven, 29-Jan. 3.  
ADLER, Herman, Co.: Pol's, Worcester, Mass.  
ALEX Three: Temple, Rochester: Pol's, Scranton, 29-Jan. 3.  
ALEXANDER Brothers: Maryland, Balt., 23-27: Keith's, Toledo, 29-Jan. 3.  
ALLEN, Frederick, Co.: Orph., Seattle: Orph., Portland, 21-27.  
ALLEN, Minnie: Temple, Detroit: Temple, Rochester, Pa., 23-27: Orph., Harrisburg, Pa., 29-Jan. 3.  
ALPHA, Sestette: Pantano, Seattle: Pantano, Vancouver, B. C., 23-28: Pantano, Tacoma, 29-Jan. 3.  
ALPINE Troupe: Grand Opera House, Syracuse, N. Y.  
AMERICAN Dancers: Colonial, N.Y.C.: Shea's, Buffalo, 23-27: Shea's, Toronto, 29-Jan. 3.  
ANGER, Lou: Orph., 'Frisco, 21-27.  
ANKER Brothers: Orph., Sioux City: Orph., Des Moines, 21-27.  
APDALE'S Circus: Grand, Syracuse, N. Y.  
ARCADE: Keith's, Columbus, 23-27: Grand, Pittsburgh, 29-Jan. 3.  
ARADIA: Keith's, Columbus, 23-27: Grand, Pittsburgh, 29-Jan. 3.  
ARCHIE and Gertrude: Pol's, Forth, Atlanta, 29-Jan. 3.  
ARCO Brothers: Orph., Kansas City: Orph., Omaha, 21-27.  
ARION Four: Grand, Syracuse, 29-Jan. 3.  
ARMSTRONG and Clark: Orph., Salt Lake City, 21-27.  
ARMSTRONG and Ford: Orph., Birmingham, 29-Jan. 3.  
ARMSTRONG and Manley: Pol's, Scranton, 23-27.  
ASIAN Four: Fifth Ave., N.Y.C., 23-27.  
ASAKI, Orph., Spokane, 21-27.  
ASHLEY, Lillian: Pol's, Hartford, 21-27.  
ASHLYN, Belle, Co.: Orph., Oakland: Orph., Sacramento, 21-24: Orph., Stockton, 23-27: Orph., Louisville, 29-Jan. 3.  
ATHLETIC Four: Orph., Denver, 21-27.  
AYON Comedy Four: Orph., B'klyn: Colonial, N.Y.C., 23-27.  
ATHELLE, Hopkins, Co.: Keith's, Boston.  
BAKER, Belle: Keith's, Louisville: Victoria, N.Y.C., 23-27: Proctor's, Newark, 29-Jan. 3.  
BALL and West: Colonial, Norfolk, 23-27: Alhambra, N.Y.C., 29-Jan. 3.  
BALL, Ray Minors: Keith's, Portland, Me.: National, Boston, 23-27.  
BARDA, Four: Forth, Atlanta, 23-27: Shubert's, 29-Jan. 3.  
BARBER, Ethel Mae: Keith's, Orph., Keith's, Indianapolis, 23-27: Keith's, Louisville, 29-Jan. 3.  
BARNARD, Sophie: Orph., 'Frisco, 21-27.  
BARNES, Gertrude: Keith's, Pol's, 21-27.  
BARNES, Stuart: Orph., Sacramento, 14-17: Orph., Stockton, 18-20: Orph., Los Angeles, 21-27.  
BARRY and Wolford: Proctor's, Newark, 23-27: Victoria, N.Y.C., 29-Jan. 3.  
BARRY, Mr. and Mrs. Jimmy: Maryland, Balt., 23-27: Keith's, Providence, 29-Jan. 3.  
BARTON, Sam: Pol's, Springfield, 29-Jan. 3.  
BARTON, Three: Keith's, Columbus, 29-Jan. 3.  
BAXTER, Ed: Orph., Memphis, 21-27.  
BEAUCHAM, The: Pol's, Scranton, Pa.  
BEAUMONT and Arnold: Pol's, New Haven, 23-27: Pol's, Hartford, 29-Jan. 3.  
BEAUTY is Only Skin Deep: Temple, Rochester: Shea's, Buffalo, 23-27.  
BEAUX Arts: Orph., Sacramento, 14-17: Orph., Stockton, 18-20.  
BELLELAIR and Herman: Orph., New Orleans.  
BELL Family: Maj., Milwaukee, 21-27.  
BENNETT, Valerie: Loric, Richmond: Forth, Atlanta, 21-27.  
BENNETT, The: Forth, Atlanta, 21-27.  
BERSON, Madame, Co.: Keith's, Clute, 23-27.  
BERRY and Brother: Orph., B'klyn.  
BIG City Four: Keith's, Clute, N.Y.C.  
BINGHAM, Will, Co.: Bronx, N.Y.C.  
BIRN and Burke: Maryland, Balt., 29-Jan. 3.  
BIRN, Bess and Bessie: Orph., Omaha: Orph., Minneapolis, 21-27.  
BIRN, Marie: Orph., Duluth, 21-27.  
BIRN City Four: Bushwick, B'klyn, 23-27: National, Boston, 29-Jan. 3.  
BIRN and Scott: Colonial, Erie, Pa.: Keith's, Columbus, 29-Jan. 3.  
BLANCHE, Belle: Colonial, N.Y.C.  
BLANK Family: Orph., Salt Lake City, 21-27.  
BOGANNY Troupe, Loric, Richmond, 29-Jan. 3.  
BOLLINGER and Reynolds: Orph., Oakland: Orph., Sacramento, 21-24: Orph., Stockton, 25-27.  
BORDON and Shannon: Temple, Detroit, 23-27: Temple, Rochester, 29-Jan. 3.  
BOUDINI Brothers: Orph., Seattle: Orph., Portland, 21-27.  
BOWMAN Bros.: Keith's, Prov.: Orph., Harrisburg, Pa.: 23-27: Shubert's, Utica, N.Y., 29-Jan. 3.  
BRADNER and Derrick: Colonial, N.Y.C., 23-27: Orph., B'klyn, 29-Jan. 3.  
BRACKS, Seven: Shea's, Buffalo, 23-27: Shea's, Toronto, 29-Jan. 3.  
BRADY, The: Orph., Portland, 21-27.  
BREEN, Harry: Shubert's, Utica, N.Y., 23-27.  
BRICE and Goss: Shea's, Toronto, 23-27: Pol's, Hartford, 29-Jan. 3.  
BROWN and Baldwin: Grand, Syracuse, 23-27: Keith's, Clute, 29-Jan. 3.  
BROWN, Seymour, Co.: Maryland, Balt., 29-Jan. 3.  
BUCKLEY's Animals: Orph., Minneapolis: Orph., Omaha, 21-27.  
BURKE, John and Mae: Keith's, Prov.: Pol's, Hartford, 23-27: Pol's, Hartford, 29-Jan. 3.  
BURLY and Burley: Temple, Detroit: Temple, Rochester, 23-27: Shea's, Buffalo, 29-Jan. 3.  
BURNHAM and Irwin: Colonial, N.Y.C.: Keith's, Prov., 23-27.  
BURTON and Lerner: Loric, Richmond.  
BURTON, Hahn and Cantwell: Orph., Knoxville, Tenn., 29-Jan. 3.  
BURNS and Kinsell: Pol's, Worcester, 29-Jan. 3.  
BUSHY Terriers: Keith's, Prov., 23-27.  
CAMERON and O'Connor: Loric, Richmond, 29-Jan. 3.  
CAMILLE's Foodies: Pol's, Hartford, 29-Jan. 3.  
CANTFIELD and Ashby: Pol's, Hartford.  
CARTWELL and Walker: Keith's, Louisville, 23-27: Keith's, Clute, 29-Jan. 3.  
CAPTAIN, Midge: Orph., Omaha: Orph., Minneapolis, 21-27.  
CARTERS, Two: Orph., Salt Lake City, 21-27.  
CARRERA, Liane: Victoria, N.Y.C.: Bushwick, B'klyn, 29-Jan. 3.  
CARRILLO, Leo: Orph., Minneapolis.  
CARTMELL and Harris: Grand, Syracuse, 23-27: Keith's, Buffalo, 29-Jan. 3.  
CARYLA, Dina: Maj., Milwaukee, 21-27.  
CAUPOLOIAN, Chief: Keith's, Louisville: Grand, Pittsburgh, 23-27: Loric, Birmingham, 29-Jan. 3.  
CHADWICK Trio: Orph., B'klyn.  
"CHARLIE Don't Do That": Orph., N.Y.C.  
CHIP and Marble: Orph., Salt Lake City: Orph., Denver, 21-27.  
CHUNG Hwa Four: Orph., Salt Lake City, 21-27.  
CHURCHILL, Bert, Co.: Keith's, Indianapolis, 23-27: Keith's, Clute, 29-Jan. 3.  
CLAIRMONT, Josephine: National, Steubenville, O., 15-18: Himp., McCormick, Pa., 18-20: Dixie, Uniontown, 22-23: Arcade, Connelville, 25-27.  
CLARK and Hamilton: Maryland, Balt., 23-27: Fifth Ave., N.Y.C., 23-27: Alhambra, N.Y.C., 29-Jan. 3.  
CLARK and Verdi: Bushwick, B'klyn: Orph., B'klyn, 23-27: Colonial, Erie, Pa., 29-Jan. 3.  
CLARK, Mr. and Mrs. E.: Fifth Ave., N.Y.C., 23-27.  
CLAYTON, Bessie: Orph., Minneapolis, 21-27.  
CLIFF Laddie: Keith's, Columbus: Grand, Pittsburgh, 29-Jan. 3.  
CLIFFORD, Kathleen: Himp., Cleveland, 23-27: Keith's, Indianapolis, 29-Jan. 3.  
CLINE, Marie: Victoria, N.Y.C.  
CLOWNLAND: Bronx, N.Y.C.  
COGHLAN, Rosalind: Orph., Denver.  
COLLEGIAN, Three: Orph., Los Angeles, 21-27.  
COLLINS, Milt: Grand, Syracuse, 23-27: Bushwick, B'klyn, 29-Jan. 3.  
CONLEY and Webb: Orph., Winnipeg, Can., 21-27.  
CONLIN, Steele and Carr: Orph., Salt Lake City: Orph., Denver, 21-27.  
CONLIN, Ray: Bushwick, B'klyn: Bronx, N.Y.C., 23-27: Shubert's, Utica, 29-Jan. 3.  
CONROY and Models: Orph., 'Frisco, 14-17.  
CONRAD and Betty: Keith's, Clute, 23-27: Grand, Syracuse, 29-Jan. 3.  
CONWAY and Leland: National, Boston: Union Square, N.Y.C., 23-27: Victoria, N.Y.C., 29-Jan. 3.  
COOK, Joe: Keith's, Prov., 23-27: Temple, Detroit, 29-Jan. 3.  
COOPER and Robinson: Bushwick, B'klyn.  
COOPER, Joe and Lew: Victoria, N.Y.C., 23-27.  
COUNCIN, James, Co.: Harrisburg, Pa.: Family, Detroit, 23-27: Orph., Wheeling, W. Va., 29-Jan. 3.  
COUTISS, Catharine: Orph., Portland, Ore.  
COX, Ray: Keith's, Phila., 29-Jan. 3.  
CROO: Fifth Ave., N.Y.C., 23-27.  
CRESSY and Dwyer: Keith's, Wash., 23-27.  
CROPLEY, E. and E.: Proctor's, Newark, 23-27.  
CROSS and Josephine: Colonial, N.Y.C.  
CROUCH and Welch: Loric, Richmond: Forth, Atlanta, 23-27: Orph., Knoxville, Tenn., 29-Jan. 3.  
CULLEN, James: Orph., Montreal: Maryland, Balt., 23-27.  
CUNNINGHAM and Marion: Himp., Brighton, Eng.: Alhambra, Glasgow, Scot., 29-Jan. 3.  
CUTTY's, Three: Orph., Stockton: Orph., Sacramento: Orph., Los Angeles, 21-27.  
DAILEY, Robert, Co.: Victoria, N.Y.C., 23-27: Orph., Harrisburg, Pa.: 29-Jan. 3.  
DAMEREL, Geo. Co.: Maj., Milwaukee.  
DANCE Reveries: Orph., Des Moines, 21-27.  
DARRELL and Conway: Orph., Omaha, 21-27.  
DAVENPORT, Eva: Victoria, N.Y.C., 23-27.  
DARLE, Milla: Orph., Sacramento, 14-17: Orph., Stockton, 18-20: Orph., Los Angeles, 21-27.  
DEAGON, Arthur: Alhambra, B'klyn, 23-27.  
DEBLEY, Ben: Pol's, Springfield, 29-Jan. 3.  
DE KOS Troupe, Joe: Temple, Rochester, 29-Jan. 3.  
DE KOS, Jack: Temple, Detroit, 23-27.  
DE LIAISON, Loring: Keith's, Phila.: Keith's, Boston, 23-27.  
DELMORE and Lee: Orph., B'klyn: Alhambra, N.Y.C., 23-27.  
DELMORE and Light: Orph., St. Paul: Orph., Duluth, 21-27.  
DE MAR, Grace: Fifth Ave., N.Y.C., 23-27.  
DE SCHILL, Dorothy: Orph., Montreal, 29-Jan. 3.  
DE VINE and Williams: Columbia, St. Louis.  
DE VINE, Three: Temple, Detroit: Temple, Rochester, 23-27.  
DE WITT, Burns and Terrence: Keith's, Wash., 23-27: Maryland, Balt., 29-Jan. 3.  
DE MEAUX, Jack: Bronx, N.Y.C.  
DIAMOND and Brennan: Bushwick, B'klyn: Bronx, N.Y.C., 23-27.  
DIAS's Monkeys: Forth, Atlanta: Orph., Tampa, 29-Jan. 3.  
DICKINSON, Rube: Orph., St. Paul: Orph., Memphis, 21-27.  
DUHO, Victoria, N.Y.C., 29-Jan. 3.  
DOLAN and Lenhart: Maj., Cham., 21-27.  
DOLCE Sisters: Orph., Portland, Ore.  
DOLIN and McCool: Temple, Rochester, 23-27: Pol's, Scranton, 29-Jan. 3.  
DOOLEY and Sayles: Keith's, Toledo, 29-Jan. 3.  
DORSEY, Ted and Ethel: Fifth Ave., N.Y.C., 23-27: Union Square, N.Y.C., 29-Jan. 3.  
DUFFY and Lorenz: Himp., Cleveland: Grand, Pittsburgh, 29-Jan. 3.  
DU For Trio: Orph., Memphis, 21-27.  
DUPRE, Josephine: Grand, Pittsburgh, 23-27.  
DYER, Herbert, Co.: Union Sq., N.Y.C.: Orph., Harrisburg, 23-27.  
EDWIN, George: Temple, Ham-burg, Can., 29-Jan. 3.  
ELIZABETH, Mary: Fifth Ave., N.Y.C.: Victoria, N.Y.C., 29-Jan. 3.  
ELIOT, The: Orph., Salt Lake City, 21-27.  
EKLING, Keith's, Prov., 23-27.  
EMILE's Polar Bears: Keith's, Providence, 29-Jan. 3.  
EMPIRE Comedy Four: Fifth Ave., N.Y.C.: Shea's, Buffalo, 23-27: Shea's, Toronto, 29-Jan. 3.  
ERICKSON, Bert: Bronx, N.Y.C.: Keith's, Wash., 23-27: Victoria, N.Y.C., 29-Jan. 3.  
EUGENE, Carl: Forth, Atlanta.  
FABER Girls: Victoria, N.Y.C.: Keith's, Boston, 23-27: Union Square, N.Y.C., 29-Jan. 3.  
FARGON, H. and C.: Pol's, New Haven, 29-Jan. 3.  
FATIG, Keith's, Toledo, 23-27: Shubert's, Utica, 29-Jan. 3.  
FELIX and Barry Girls: Colonial, Norfolk, 23-27.  
FISHER and Green, Co.: Keith's, Boston: Orph., Harrisburg, 23-27: Bushwick, B'klyn, 29-Jan. 3.  
FINNER, Mr. and Mrs. Perkins: Empress, Seattle: Empress, Victoria, B. C., 23-27: Orph., Vancouver, B. C., Can., 29-Jan. 3.  
FITZGERALD, Mable: Orph., Harrisburg, 23-27.  
FITZGERALD, Bert: Orph., Spokane: Orph., Seattle, 21-27.  
"FIXING the Furnace": Orph., Los Angeles, 21-27.  
FLANAGAN and Edwards: Orph., Duluth: Palace, Cham., 21-27.  
FLORENTINE Sinners: Temple, Hamilton, Can.  
FLORETTIE: Victoria, N.Y.C., 23-27.  
FORD, Edw. and Co.: Orph., Harrisburg, 23-27.  
FOUR Brass Men: Pol's, Scranton, 29-Jan. 3.  
FOX and Willy: Orph., Los Angeles, 21-27.  
FOX, William: Victoria, N.Y.C., 23-27.  
FRANCIS, Adeline: Loric, Richmond.  
FRANKLYN and Green: Victoria, N.Y.C., 15-17.  
FRANZESKA, Jeanette: Orph., St. Paul: Palace, Cham., 21-27.  
FRAWLEY and Hunt: Maryland, Balt., 23-27.  
FRED and Albert: Orph., Des Moines: Orph., Kansas City, 21-27.  
FREEMAN and Dunham: Temple, Rochester: Maryland, Balt., 23-27: Union Square, N.Y.C., 29-Jan. 3.  
FRENCH and Elia: Fifth Ave., N.Y.C.  
FRIEND and Lesser: Maj., Milwaukee.  
FULGORA, Robt.: Orph., Montreal, 29-Jan. 3.  
GALLAND, National, Boston, 29-Jan. 3.  
GALLAND, Wallace: Union Sq., N.Y.C.  
GABRIEL, Master: Orph., Omaha.  
GALLAGHER and Carlin: Orph., 'Frisco, 14-17.  
GARDINER, Three: Keith's, Prov.: Colonial, N.Y.C., 23-27.  
GARDNER, Jack: Alhambra, N.Y.C.: Bushwick, B'klyn, 23-27: Colonial, N.Y.C., 29-Jan. 3.  
GRADAO and Bailey: Orph., Los Angeles: Orph., Los Angeles, 21-27.  
GEORGE, Edwin: Temple, Hamilton, Can.  
GERGOTTIE: Keith's, Clute, 29-Jan. 3.  
GERARD and West: Keith's, Phila., 23-27.  
GERMAINE, Herbert, Trio: Keith's, Columbus: Himp., Cleveland, 29-Jan. 3.  
GILLETTE's Animals: Orph., Sioux City, 21-27.  
GIRL from Milwaukee: Alhambra, N.Y.C.: Orph., B'klyn, 23-27: Bronx, N.Y.C., 29-Jan. 3.  
GLACKERS: Colonial, Erie, Pa., 29-Jan. 3.  
GLASS, Lulu, Co.: Orph., Philadelphia, 23-27.  
GOLDBERG, L. R.: Keith's, Philadelphia, 29-Jan. 3.  
GOLDEN, Claude: Temple, Hamilton, Can.: Dominion, Ottawa, 23-27.  
GOLDIN, Horace, Co.: Orph., Seattle: Orph., Portland, 21-27.  
GOLE and Denahy: Orph., Montreal, 29-Jan. 3.  
GOLEMAN's European Novels: Orph., Winnipeg, 29-Jan. 3.  
GORDON and Murphy: Pol's, Hartford: Pol's, Scranton, 23-27: Pol's, New Haven, 29-Jan. 3.  
GORDON and Rice: Keith's, Clute: Keith's, Indianapolis, 23-27: Keith's, Louisville, 29-Jan. 3.  
GORDON Highlanders: Garfield, Wilmington, 29-Jan. 3.  
GORDON, Robbie: Orph., Kansas City, 29-Jan. 3.  
GORMLEY and Gaffrey: Maryland, Balt., 23-27.  
GRANVILLE, Bernard: Pol's, Worcester, Mass.  
GRANVILLE, Taylor, Co.: Orph., 'Frisco: Orph., Oakland, 21-27.  
GRAY, Amanda Norma: Keith's, Louisville, 23-27.  
GRAY, Bessie: Orph., B'klyn, 23-27.  
GREEN, Ethel: Bushwick, B'klyn, 29-Jan. 3.  
GRIFFIN, Gerald: Bradford, Eng.: Birmingham, 23-27: Edinburgh, Scot., 29-Jan. 3.  
HAINES, Robert T. Co.: Bushwick, B'klyn: Alhambra, N.Y.C.: Keith's, Philadelphia, 29-Jan. 3.  
HALL and Peterson: Himp., Cleveland, 29-Jan. 3.  
HAL and Francis: Grand, Pittsburgh: Keith's, Indianapolis, 29-Jan. 3.  
HALLY and Noble: Orph., Montreal.  
HAMEL, Fred: Columbia, St. Louis, 21-27.  
HANLON and Clifton: Keith's, Prov., 23-27.  
HANLON and Hanlon: Orph., Oakland, 21-27.  
HANLON Dean and Hanlon: Pol's, Worcester, 29-Jan. 3.  
HARDY, Louis: Orph., St. Paul: Orph., Duluth, 21-27.  
HARTLEY and Pecos: Dominion, Ottawa, Can., 29-Jan. 3.  
HAYES, Four: Alhambra, N.Y.C.  
HASSMANS: Palace, Cham., 21-27.  
HAVILAND and Thornton: Victoria, N.Y.C., 23-27.  
HAWKINS, Lew: Orph., Portland, Ore.  
HAWTREY, Wm. and Co.: Keith's, Prov., 23-27.  
HAYES, Ed.: Keith's, Toledo, 23-27: Keith's, Columbus, 29-Jan. 3.  
HARARD, Jack: Orph., Oakland: Orph., Sacramento, 25-27.  
HEATHER, Joe: Maryland, Balt.: Keith's, Phila., 23-27.  
HEDDERS, Three: Bushwick, B'klyn, 23-27.  
HELVY, Baby: Grand, Pittsburgh, 29-Jan. 3.  
HENDERS and Milling: Orph., Memphis, 21-27.  
HENNING, John and Winnie: Orph., Harrisburg, Pa., 23-27: Shubert's, Utica, 29-Jan. 3.  
HENRY and Francis: Maryland, Balt., 23-27.  
HERBERT and Goldsmith: Pol's, Worcester, Mass.: Proctor's, Newark, 29-Jan. 3.  
HERLMAN, Lillian: Orph., Portland, Ore.  
HERMAN, Dr.: Orph., Winnipeg.  
HERBON and Hayford: Forth, Atlanta, 29-Jan. 3.  
HERE, Ralph: Victoria, N.Y.C.  
HEREDOG's Horses: Keith's, Toledo, 23-27.  
HERBON, Helen: Victoria, N.Y.C.  
HICKEY Brothers, Three: Fifth Ave., N.Y.C., 29-Jan. 3.  
HINES and Fox: Grand, Syracuse, 29-Jan. 3.  
HOCKNEY Co.: Orph., Omaha: Orph., Kansas City, 21-27.  
HOEY and Lee: Orph., Duluth: Orph., Minneapolis, 21-27.  
HOLMES, Taylor: Victoria, N.Y.C., 23-27.  
HONEY Girls: Fifth Ave., N.Y.C., 23-27.  
HOUSE, Farmers: Pol's, Scranton, 29-Jan. 3.  
HOWARD and Ratelwe Co.: Maj., Milwaukee: Keith's, Indianapolis, 23-27: Keith's, Louisville, 29-Jan. 3.  
HOWARD-McKane: Orph., Empress, 23-27.  
HOWARD's Ponies: Temple, Detroit: Temple, Rochester, 23-27: Keith's, Louisville, 29-Jan. 3.  
"HOW Holdmeister Did It": Keith's, Clute.  
HOYT's Minstrels: Temple, Detroit: Temple, Rochester, 23-27: Fifth Ave., N.Y.C., 29-Jan. 3.  
HUGHES, Mrs. Gene, Co.: Shea's, Buffalo: Shea's, Toronto, 23-27: Victoria, N.Y.C., 29-Jan. 3.  
HUNT, Ida B.: Keith's, Prov., 23-27.  
ICELANDIC Troupe: Himp., Cleveland: Keith's, Columbus, 23-27: Keith's, Clute, 29-Jan. 3.  
IDANAS, Five: Keith's, Clute: Keith's, Indianapolis, 23-27: Keith's, Louisville, 29-Jan. 3.  
INGE, Clara: Grand, Pittsburgh: Himp., Cleveland, 23-27.  
IMHOFF, Com. and Corcoran: Dominion, Ottawa, Can., 29-Jan. 3.  
IRWIN and Herson: Pol's, Worcester, Mass.  
ISLES, Margaret: Orph., Spokane, 21-27.  
ISMED: Keith's, Indianapolis: Keith's, Louisville, 23-27: Grand, Pittsburgh, 29-Jan. 3.  
JANIS, Walter: Maryland, Balt.: Colonial, Norfolk, 23-27: Orph., Harrisburg, Pa., 29-Jan. 3.  
JANIS, Kate, Three: Orph., B'klyn, 23-27: Bronx, N.Y.C., 29-Jan. 3.  
JARDY, The: Keith's, Boston.  
JEFFERSON, Joe: Colonial, N.Y.C.: Bushwick, B'klyn, 23-27: Colonial, Norfolk, 29-Jan. 3.  
JOHNSON, Martin: Orph., Spokane: Orph., Seattle, 21-27.  
JONLAYS, Two: Fifth Ave., N.Y.C.: Bushwick, B'klyn, 23-27: Orph., Harrisburg, Pa., 29-Jan. 3.  
JORDON Girls: Pol's, Scranton, Pa.  
JUNGMAN Family: Orph., Des Moines, 21-27.  
KARTELLI Brothers: Maj., Milwaukee: Maj., Cham., 21-27.  
KAUFMAN Brothers: Victoria, N.Y.C., 23-27: Orph., Jacksonville, Fla., 29-Jan. 3.  
KEANE, Robert E.: Loric, Richmond: Union Square, N.Y.C., 29-Jan. 3.  
KEATONS, Three: Temple, Detroit, 23-27.  
KEENAN, Frank: Orph., Spokane, 21-27.  
KEILER and Keller: Fifth Ave., N.Y.C.: Shubert's, Utica, 23-27.  
KEILLOG, Chas.: Maryland, Balt., 23-27: Keith's, Phila., 29-Jan. 3.  
KELLY and Lafferty: Pol's, Worcester, 29-Jan. 3.  
KELLY and Pollock: Maj., Milwaukee, 21-27.  
KELLY and Weir: Fifth Ave., N.Y.C.  
KELLY, Andrew: Orph., Kansas City, 21-27.  
KELLY, Geo.: Orph., Salt Lake City, 21-27.  
KENNEDY and Rooney: Orph., Oakland.  
KENNEDY, Jack, Co.: Orph., Sioux City: Orph., Minneapolis, 23-27: Orph., Duluth, 29-Jan. 3.  
KENNEDY and Reynolds: Orph., Sacramento, 21-24: Orph., Stockton, 25-27.  
KENNY, Nobody and Platt: Milwaukee, 21-27.  
KENT, S. Miller, Co.: Orph., Los Angeles.  
KENTON, Dorothy: Keith's, Prov.  
KETARO Four: Orph., Salt Lake City.  
KID Kabaret: Orph., New Orleans.  
KIDDER, Kathryn: Orph., Salt Lake City, 21-27.  
KIMBERLY and Mohr: Shea's, Toronto: Temple, Detroit, 23-27: Temple, Rochester, 29-Jan. 3.  
KIRKSMITH Sisters, Six: Temple, Detroit: Temple, Rochester, 23-27: Keith's, Wash., 29-Jan. 3.  
KITAMURA, Jans: Shea's, Buffalo: Shea's, Toronto, 23-27: Temple, Hamilton, 29-Jan. 3.  
KITAHU Four: Orph., Denver, 21-27.  
KITTING's Animals: Orph., Kansas City, 21-27.  
KRAMER and Morton: Keith's, Indianapolis: Keith's, Clute, 23-27: Keith's, Louisville, 29-Jan. 3.  
KTHNS, G.: Union Sq., N.Y.C.  
LA COUNT, Bessie: Colonial, Erie, Pa.: Pol's, Scranton, 23-27: Pol's, New Haven, 29-Jan. 3.  
LA GRANDALL: Bushwick, B'klyn.  
LAI Mon Kim: Colonial, N.Y.C.: Orph., B'klyn, 23-27: Alhambra, N.Y.C., 29-Jan. 3.  
LAMBERT and Hall: Orph., Minneapolis: Orph., Des Moines, 21-27.  
LANGTON, Lueker, Co.: Fifth Ave., N.Y.C., 29-Jan. 3.  
LANE and O'Donnell: Orph., St. Paul: Palace, Cham., 21-27.  
LANGDONS, The: Orph., Kansas City: Orph., Omaha, 21-27.  
LATHAM, Charles and Ada: Pol's, Scranton, 23-27: Pol's, Springfield, 29-Jan. 3.  
LA TOY Brothers: Orph., Sacramento: 21-24: Orph., Stockton, 25-27.  
LAUGHLIN's Dogs: Loric, Richmond: Keith's, Phila., 23-27: Keith's, Wash., 29-Jan. 3.  
LA VIER: Orph., Sioux City.  
LAWN Party: The: Orph., Des Moines, 21-27.  
LEAN, Cecil: Alhambra, N.Y.C.  
LEHR, Anna: Orph., Duluth, 21-27.  
LEIPZIG: Pol's, Hartford: Fifth Ave., N.Y.C., 23-27.  
LEITZEL and Jeanette: Dominion, Ottawa, Can., 29-Jan. 3.  
LENNET and Wilson: Orph., Portland, Ore.  
LEON, Daise: Orph., Spokane: Orph., Seattle, 21-27.  
LEONARD and Russell: Orph., Winnipeg.  
LE ROY, Talma and Orph.: Alhambra, N.Y.C., 23-27: Colonial, N.Y.C., 29-Jan. 3.  
LE ROY, Wilson and Tom: Keith's, Boston, 23-27.  
LES Montfords: Columbia, St. Louis, 21-27.  
LESLIE, Bert: Unique, Minneapolis: Empress, St. Paul, 23-27: Empress, Winnipeg, Can., 29-Jan. 3.  
LESTER, Harry B.: Shea's, Buffalo: Shea's, Toronto, 23-27: Keith's, Boston, 29-Jan. 3.  
LES Yost: Orph., Memphis: Orph., New Orleans, 21-27.  
LEVY, Bert: Orph., 'Frisco, 14-17.  
LEWIS and Dody: Keith's, Boston, 23-27.  
LEWIS and McCarthy: Orph., Sacramento, 14-17: Orph., Stockton, 18-20: Orph., Los Angeles, 21-27.  
LEWIS, Henry: Orph., B'klyn: Alhambra, N.Y.C., 23-27: Maryland, Balt., 29-Jan. 3.  
LIBONITTI: Keith's, Columbus, 23-27: Himp., Cleveland, 29-Jan. 3.  
LLOYD Marie: Columbia, St. Louis, 21-27.  
LINDSA, Fred: Orph., Spokane: Orph., Seattle, 21-27.  
LINTON and Lawrence: Orph., Montreal, 29-Jan. 3.  
LITTLE Parisienne: Orph., Des Moines: Orph., St. Paul, 21-27.  
LLOYD and Whitehouse: Orph., 'Frisco: Orph., Oakland, 21-27.  
LOCKETT and Waldron: Pol's, Scranton: Maryland, Balt., 23-27.  
LO MARIE: Keith's, Prov., 23-27: Orph., B'klyn, 29-Jan. 3.  
LONG Billy: Colonial, N.Y.C., 23-27: Orph., B'klyn, 29-Jan. 3.  
LONGWORTH: Temple, Hamilton, Can., 29-Jan. 3.  
LORNA and Teets: Pounds: Orph., 'Frisco, 21-27.  
LORRAINE and Burke: Orph., Des Moines: Orph., Minneapolis, 21-27.  
LORRAINE and Dudley: Orph., Memphis: Orph., New Orleans, 21-27.  
LORRAINE, Lillian: Victoria, N.Y.C.  
LOVE and Wilbur: Bushwick, B'klyn, 23-27.  
LOVE, Partner: Orph., Des Moines: Orph., St. Paul, 21-27.  
LUCAS, Jimmy: Temple, Detroit, 23-27: Temple, Rochester, 29-Jan. 3.  
LYNCH and Zellar: Shea's, Toronto: Orph., Montreal, 29-Jan. 3.  
LYONS and Yocco: Orph., 'Frisco: Orph., Oakland, 21-27.  
MA BELLE and Ballet: Keith's, Prov.  
MACART and Bradford: Pol's, Worcester, 29-Jan. 3.  
MACK and Orth: Orph., Denver.  
MADDER and Fitzpatrick: Bushwick, B'klyn.  
MAHONEY, Tom: Union Square, N.Y.C., 23-27.



MAJESTO Trio: Forsythe, Atlanta, 22-27; Orph., Birmingham, 29-Jan. 3.

MALEY and Woods: Poll's, N. Haven.

MANU-Garder: National, Boston, 29-Jan. 3.

MARIN: N.Y.C. Co.; Victoria, N.Y.C.; Poll's, New Haven, 22-27; Bronx, N.Y.C., 29-Jan. 3.

MANNING Moore and Armstrong: Columbia, St. Louis.

MARMA: Laiter Brothers: Hippo, Cleveland, 29-Jan. 3.

MARIE, Dainty: Bushwick, B'klyn, B'klyn, N.Y.; Victoria, N.Y.C.; Alhambra, N.Y.C., 29-Jan. 3.

MARIE Lo: Bushwick, B'klyn, 22-27.

MARLEY, Frank: Poll's, New Haven, 22-27; Poll's, Hartford, 29-Jan. 3.

MARLO Duo: Orph., Seattle, 21-27.

MARGAUD and Seely: Colonial, N.Y.C.

MARSHALL: Poll's, Springfield, 29-Jan. 3.

MARTHA, Mlle.: Orph., Duluth; Orph., Minneapolis, 21-27.

MARTINI and Fabrial: Colonial, Norfolk, Va.

MATINEE Girls: Poll's, Hartford, 22-27; Victoria, N.Y.C., 29-Jan. 3.

MELKINS Brothers and Bobby: Orph., Duluth; Orph., Winnipeg, Can., 21-27.

MARY Mme.: Keith's, Boston, 22-27.

MAYHEW and Taylor: Orph., Kansas City.

MAYHEW, Stella: Palace, Chgo., 21-27.

MCANNE, The: Bronx, N.Y.C.

MCCONNELL and Simpson: Orph., Montreal; Grand, Syracuse, 22-27; Keith's, Toledo, 29-Jan. 3.

MCOLMACK and Irving: Orph., Winnipeg.

McCULLOUGH, Carl: Orph., Sioux City; Orph., Minneapolis, 21-27.

McDONALD, Kelly and Lucy: Orph., Toronto; Maj., Chgo., 21-27.

McDONOUGH, Ethel: Orph., Kansas City.

McFARLANE, Marie and Margaret: Orph., Oakland; Orph., Sacramento, 21-24; Orph., Stockton, 26-27.

McGINN, Francis, Co.: Orph., B'klyn; Keith's, Phila., 22-27; Loric, Richmond, 29-Jan. 3.

McGIVENEY, Owen: Orph., Montreal; Poll's, Scranton, 21-27.

McKINNEY, Mr. and Mrs. J.: Keith's, Columbia, 22-27; Keith's, Clnt., 29-Jan. 3.

McKAY and Ardine: Orph., New Orleans; Forsythe, Atlanta, 29-Jan. 3.

McKINLEY, Niel: Forsythe, Atlanta, 22-27; Orph., Jacksonville, Fla., 29-Jan. 3.

McLellan and Carson: Orph., St. Louis; Orph., St. Paul, 21-27.

McMAHON, Diamond and Clements: Orph., Sioux City, 21-27.

McRAY and Clegg: Poll's, New Haven, 22-27; Keith's, Providence, 29-Jan. 3.

McNEA and Byrnes: Fifth Ave., N.Y.C.

McNEILLY and Higgins: Grand, Syracuse; Union Sq., N.Y.C., 22-27; Colonial, Norfolk, 29-Jan. 3.

MEREDITH: Dominion, Ottawa; Orph., Montreal, 22-27; Keith's, Providence, 29-Jan. 3.

MEREDITH and Snower: Union Sq., N.Y.C.

MEREDITH, Mlle.: Keith's, Toledo, 29-Jan. 3.

MERRILL Sisters, Four: Shea's, Toronto; Keith's, Phila., 22-27.

MERMAIDA and Maat: Fifth Ave., N.Y.C., 29-Jan. 3.

MERRILL and Otto: Keith's, Wash., Keith's, Columbus, 29-Jan. 3.

MESSEY, Hyman: Orph., Sacramento, 4-17; Orph., Stockton, 18-20; Orph., Los Angeles, 21-27.

MIGNON: Bronx, N.Y.C.

MILARES: Proctor's, Newark.

MILLS Homer Co.: Keith's, Columbus.

MILLER and Lyle: Poll's, Worcester, 29-Jan. 3.

MILLER and Jurgling: Orph., Minneapolis; Orph., Duluth, 21-27.

MILLES, Marvynous: Jardin d'Acclimatation, N.Y.C., under.

MILMAN Bird: Colonial, N.Y.C.; Colonial, Norfolk, 29-Jan. 3.

MILTON and De Lous Sisters: Orph., Des Moines; Orph., St. Paul, 21-27.

MONTGOMERY and Healy Sisters: Orph., Montreal.

MONTGOMERY, Marshall: Orph., Oakland, 21-27.

MORRIS and Young: Keith's, Columbus; Keith's, Toledo, 22-27.

MORA, "Silent": Orph., Montreal.

MORRIS, Three: Maryland, Chgo., 22-27; Alhambra, N.Y.C., 29-Jan. 3.

MORRIS and Allen: Poll's, Worcester, 22-27.

MORRIS, Hilda: Colonial, N.Y., 22-27; Poll's, Hartford, 29-Jan. 3.

MORRIS, Nina Co.: Orph., Spokane.

MORSE, Billy: Orph., Birmingham, 29-Jan. 3.

MORTON Clara: Orph., Salt Lake City; Orph., Denver, 21-27.

MORTON Ed.: Orph., B'klyn, N.Y.; Keith's, Prov., 29-Jan. 3.

MORTON, James J.: Orph., Salt Lake City; Orph., Las Vegas, 21-27.

MORTON, Sam and Kitty Keith's, Prov.; Poll's, Springsfield, 22-27; Victoria, N.Y.C., 29-Jan. 3.

MOSHES, Hare and Mosher Sholem: Buffalo, 22-27.

Shen's Toronto, 29-Jan. 3.

MOTORING: Orph., Harrisburg, Pa.; Orph., B'klyn, 29-Jan. 3.

MURPHY and Coogan: Orph., Omaha; Orph., Sioux City, 21-27.

MULLER, Gene, Trio: Orph., New Orleans.

MULLER and Stanley: Orph., Seattle; Orph., Portland, 21-27.

MUNSEY, Edna: Orph., Oakland; Orph., Sacramento, 21-24; Orph., Stockton, 25-27.

MURIEL and Francis: Orph., San Francisco; Orph., Oakland, 21-27.

MURPHY, Elsie: Orph., Tampa, 22-27.

MURRA Sisters: Temple, Duluth, 22-27; Temple, Rochester, 29-Jan. 3.

MYRTLE and Daisy: Orph., Montreal; Temple, Hamilton, 22-27.

MYRTLE, Clayton: Grand, Syracuse, 22-27.

"NAKED Man, The": Orph., New Orleans.

NAWN, Tom: Proctor's, Newark.

NELSON and Nelson: Orph., Winnipeg.

NEWMAN'S Garden: Keith's, Indianapolis; Keith's, Clnt., 22-27; Forsythe, Atlanta, 29-Jan. 3.

NETHERSOLE, Olga: Columbus, N.Y.C.; Orph., Memphis, 21-27.

NEVINS and Erwood: Temple, Hamilton, Can., 22-27; Dominion, Ottawa, Can., 29-Jan. 3.

NEVINS - Gordon: Keith's, Phila., 29-Jan. 3.

NICHOLS, Nellie: Orph., Omaha; Orph., Kansas City, 21-27.

NICHOLS Sisters: Forsythe, Atlanta, Ga.; Orph., Tampa, 22-27.

NICK'S Skating Girl: Orph., Memphis; Orph., New Orleans, 21-27.

NIGHT in Park: Poll's, New Haven, 22-27; Garrick, Wilmington, 29-Jan. 3.

NONETTE: Orph., San Francisco; Orph., Frisco, 21-29.

NORTON and Nicholson: Alhambra, N.Y.C.

NORWORTH, Jack: Union Sq., N.Y.C.; Keith's, Phila., 22-27.

OAKLAND, Will: Poll's, Springfield, 22-27; Poll's, New Haven, 29-Jan. 3.

O'BRIEN, Denett and O'Brien: Union Sq., N.Y.C.

O'BRIEN, Hassel and Co.: Victoria, N.Y.C., 29-Jan. 3.

O'DELL, Maude: Orph., Salt Lake City; Orph., Denver, 21-27.

O'DONNELL, Charles, Co.: Fox, New Haven; Hippo, Cleveland, 22-27; Keith's, Columbus, 29-Jan. 3.

OLD Soldier Fiddlers: Orph., Memphis; Orph., New Orleans, 21-27.

OLYMPIA Girls: Columbia, St. Louis.

O'MEARA, Gilding: Lyric, Birmingham, 22-27; Forsythe, Atlanta, 29-Jan. 3.

O'NEIL and Walmsley: Colonial, Norfolk, Va.

O'NEIL, Doc: Keith's, Phila., 29-Jan. 3.

ONRI, Archie and Dolly: Orph., Buffalo; Shea's, Toronto, 22-Jan. 3.

OPFORD'S Elephants: Keith's, Clnt.; Keith's, Louisville, 22-27; Keith's, Indianapolis, 29-Jan. 3.

PARILLO and Frabito: Union Sq., N.Y.C., 22-27.

PARRY, Charlotte: Orph., Minneapolis.

PARSHLEYS, The: Orph., Harrisburg, Pa.

PALM and Troupe: Keith's, Wash., 29-Jan. 3.

PAYNE, Nina: Victoria, N.Y.C., 22-27.

PEALSON and Goldie: Orph., Des Moines; Orph., St. Paul, 21-27.

PEARL and Roth: Keith's, Phila.

PERKS, The: Keith's, Portland, 22-27; Keith's, Lowell, 29-Jan. 3.

PERRY, Albert: Keith's, Phila.; Keith's, Prov., 29-Jan. 3.

PETROVA, Olga: Grand, Pittsburg; Keith's, Indianapolis, 22-27.

POLLOCK, Milton Co.: Maj., Milwaukee; Maj., Chgo., 22-27; Orph., St. Louis, 29-Jan. 3.

PORCH Party: Shubert's, Uta., 22-27; Orph., Montreal, 29-Jan. 3.

PRINCE, Flora: Orph., New Orleans, 22-27.

PRILLIPS and White: Orph., Orleans.

PRILLIS Doss: Temple, Hamilton, Can., 22-27; Dominion, Ottawa, Can., 29-Jan. 3.

PROVOST and Brown: Union Sq., N.Y.C.

PURPLE Lady: Victoria, N.Y.C.; Colonial, N.Y.C., 22-27; Poll's, Hartford, 29-Jan. 3.

RAFAETE'S Doss: Victoria, N.Y.C.

RAMSEY, The: Poll's, Worcester, Mass.

RAMSDALE, Three: Poll's, Springfield, Mass., 22-27.

RANAHAN, J.: Garrick, Wilmington, 29-Jan. 3.

RANK, Olan: Keith's, Louisville, Ky.; Loric, Birmingham, 22-27; Loric, Richmond, 29-Jan. 3.

BANKI, Virginia: Orph. Denver; Orph., Lincoln. 21-27.  
 RAVENSCROFT, Charlotte: Orph., Duluth.  
 RAY and Hillard: Temple, Hamilton Can.; Shea's, Buffalo. 21-27; Shea's, Toronto. 29-Jan. 3.  
 RAYMOND and Caverly: Keith's, Toledo. 22-27; Grand, Syracuse. 29-Jan. 3.  
 REAR, Ed.: Temple, Detroit. 22-27; Temple, Rochester. 29-Jan. 3.  
 REDFORD and Winchester: Maj., Milwaukee. 21-27.  
 REDHEAD, Laska's: Shea's, Toledo; Palace, Chgo. 31-27; Temple, Detroit. 29-Jan. 3.  
 REED Bros.: Poll's, New Haven. 22-27; Poll's, Hartford. 29-Jan. 3.  
 REISNER and Gores: Keith's, Columbus; Keith's, Toledo. 22-27; Hippo, Cleveland. 29-Jan. 3.  
 RENO, George B.: Keith's, Chicago; Keith's, Louisville. 22-27.  
 RHEINOLD, Bernard. Co.: Keith's, Columbus. 22-27; Keith's, Louisville. 29-Jan. 3.  
 RHE and Cohen: Bronx, N.Y. C.  
 RICHARDS and Brant: Poll's, Hartford. 22-27.  
 RICE, Sully and Scott: Orph., Sioux City. 21-27.  
 RICHARDS, Chris: Keith's, Boston. 22-27; Shea's, Buffalo. 29-Jan. 3.  
 RITCHIE, Adele: Fifth Ave., N.Y.C. 22-27; Maryland, Baltimore. 29-Jan. 3.  
 RIVER, Charlie: Columbia St. Louis. 21-27.  
 RIVOLI, Cesar: Orph., Jacksonville, Fla. 29-Jan. 3.  
 ROACH and McCurdy: Keith's, Boston; Keith's, Providence. 29-Jan. 3.  
 ROBERTA and Verera: Orph., Spokane; Orph., Seattle. 21-27.  
 ROBERTS, Hans. Co.: Keith's, Louisville, Ky.  
 ROGERS, Wilf: Orph., Memphis; Orph., New Orleans. 21-27.  
 ROLANDOW Brothers: Dominion, Ottawa, Can.; Temple, Hamilton. 22-27.  
 ROMALO and Delano: Orph., Harrisburg. 22-27.  
 ROSS, Travers. Co.: Shubert's, Utica. 22-27.  
 ROSA, Della and Marcello: Orph., Sioux City; Orph., Des Moines. 21-27.  
 ROSEN, The Colonial, Norfolk; Lyric, Richmond, Pa.; Orph., Harrisburg. 29-Jan. 3.  
 ROSINI, Carl: Orph., St. Paul; Orph., Orleans. 21-27.  
 ROSS and Fenton: Colonial, N.Y.C.; Fifth Ave., N.Y.C. 29-Jan. 4.  
 ROYAL, Ruth: Columbia St. Paul; Orph., Memphis. 21-27.  
 RUGGER, Elsie: Orph., Minneapolis.  
 RUGGLES, Helen: Columbia St. Louis. 21-27.  
 RUSSELL'S Ministers: National, Boston. 22-27.  
 RYAN and Lee: Keith's, Indianapolis; Keith's, Prov. 22-27; Poll's, New Haven. 29-Jan. 3.  
 SAHARET: Orph., Memphis; Orph., Orleans. 21-27.  
 SALK, Chick: Orph., Duluth. 21-27.  
 SAMBOFF and Sonia: Dominion, Ottawa, Can.; Orph., Montreal. 29-Jan. 3.  
 SAYO, Victoria: N.Y.C.  
 T. JAMES, W.: Union Sq., N.Y.C.  
 SCHEFF, Fritz: Fifth Ave., N.Y.C.  
 SCHINDER, Geo.: Orph., New Orleans.  
 SCHOLDER, Helen: Maj., Milwaukee. 21-27.  
 SCHOLG Playgrounds: Poll's, Hartford.  
 SCHOOER and Dickinson: Shea's, Buffalo. 22-27; Shea's, Toronto. 29-Jan. 3.  
 SCHUBIN, a d. Richards: Orph., Seattle. 29-Jan. 3.  
 SCOTT and Keane: Orph., Denver.  
 SEMON, Chas. F.: Victoria, N.Y.C.  
 SEAR and Turek: Orph., Spokane. 21-27.  
 SHAW, Allen: Victoria, N.Y.C.  
 SHAW, Lillian: Shea's, Toronto. 29-Jan. 3.  
 SHERIDAN, Frank, Co.: Victoria, N.Y.C. 22-27.  
 SHERMAN Van and Hyman: Victoria, N.Y.C. 22-Jan. 3.  
 HILLEN, Eva: Shea's, Buffalo. 22-27; Toronto. 29-Jan. 3.  
 HOWALTER, Edna: Orph., Spokane. 21-27.  
 SKATER'S Blouze: Orph., Tampa. 22-27; Orph., Jacksonville, Fla. 29-Jan. 3.  
 SKYING Bear: Keith's, Wash. Maryland, Balto. 22-27; Keith's, Phila. 29-Jan. 3.  
 SLEMONS, Frederic: Grand, Pittsburgh. 22-27; Keith's, Boston. 29-Jan. 3.  
 SLIVERS: Victoria, N.Y.C.  
 SMALLEY, Ralph: Lincoln; Orph., Sioux City. 21-27.  
 SON of Solomon: Grand, Syracuse.  
 SONG Birds: Orph., Minneapolis; Maj., Milwaukee. 21-27.  
 SPENCER and Williams: Shubert's, Utica. 22-27.  
 SPACUE, a d. McNeene: Keith's, Phila. 29-Jan. 3.  
 SPRING Girl: Poll's, Worcester, Mass. 22-27.  
 STANLEY, Stan, Trio: Grand, Syracuse; Hippo, Cleveland. 22-27; Grand, Syracuse. 29-Jan. 3.  
 STANLEY, The: Keith's, Indianapolis; Keith's, Cinfi.

## WANTED "DOITY STUFF"

**Editor DRAMATIC MIRROR:**

"Wah—Why is it that 'smokers,' as far as the vaudeville features are concerned, demand 'smut' and, as Frank Tinney would say 'dirty stories'?"

"I played a 'smoker' last Saturday night, in black-face minstrel costume, and gave them a clean, refined monologue, singing and imitations act. When I had finished, after holding them for half an hour, the manager of the smoker called me one side and said to me, with a wry face:

"Say, ven ve hired choo, choo promised to do dooty stuff! -Vot's der mitter? Ain't cher got no dooty stuff? Vot choo did ain't no goot! Ve tort choo vass goin' to sing dooty songs! Hell! Your stuff voss rotten."

Notwithstanding I had them laughing, applauding, and contented for nearly thirty-five minutes! The audience seemed satisfied, but this "manager" (God save the word) wanted to hear "dolt!"

Why not disinfect "smokers," anyway, in the same manner that they do other filthy things? I believe this question will interest many vaudeville artists who play "stags" and find that they are expected to lower themselves to the level of their thick-neck managers (so-called) in order to collect their fee for their fraction of the fun.

CLIVE NEWCOME HARTT.

### CURRENT BILLS

**Palace.**—Henrietta Crossman in Edgar Allan Woolf's *David Madison*. Lydia Barry. *Arlequinade* and *Le Héros*. Cokeshaik. Chris Richards. Four *Symphies*. *Hattie Wonders*. *Silverdolls*. *Millers*. *Clark and Verdi*.

**Colonial.**—Rube Marquard and Blossom Sealey. *Wellington Cross* and *Lois Josephine*. *Charles J. Ross* and *Mabel Fenton*. *Belle Blanche*. *Joseph Harrison* in *Foot Old Jim*. *Bird Millman Trio*. *Burns' Aerial Dips*. *Six American Dancers*. *Rose's Aerial Doms*.

**Alhambra.**—*Le Roy*. *Taima and Bosco*. *Cecil Lean* and company. *Jack E. Gardner*. *Norton and Nicholson*. *The Girl from Milwaukee*. *MacRae and Cleaz*. *Fred Watson* and *Mena Santos*. *Four*

Harveys.

**Bronx.**—**Jesse Laaky's** Clownland, John Rice and Sally Cohen, Gertrude Vanderbilt and George Moore, Doris Wilson Trio, Fred Dupres, La Petite Mignon, Jack Devereaux in Charlie, Don't Do That, Hanlon and Clifton, Wilbur C. Sweetman, Hayno's Dogs.

**Fifth Avenue.**—**Frisi Scheff, Bert French** and Alice Elin, Empire Comedy Four, Mary Ellsworth, Joanne Keller and Tommy Weir, Van Brinthes, Claire Vincent and company, Les Jouley, McRea and Byrnes.

Union Square.—Jack Neworth, W. St. James and company, Meredith and Snocger, Herbert Dyer and Peter Alvin, O'Brien, Deane, and O'Brien, Wallace Alvin, Prevost and Brown.  
Victoria.—Savo, Bob Rosnak's Harmonists, Helen Hemler, Barber Girls, Charita Seamon, Silvers, Liana Carrera, Marafette's Dancers, Allan Lorraine, Sam Mann and company, The Purple Lady, Ralph Hers, Maudie Cline, Allen Shaw, the Great Singing.

22-27; Grand, Pittsburgh.  
STEPHENS, Lena: Temple, Rochester; Keith's, Prov. 22-27.  
STEVENS, Edwin, Co.: Fort-  
Stevens, Atlanti. Ga.: Lyric, Richmond. 22-27; Colonial, N.Y.C. 20-Jan. 3.  
STONE and Kallaz: Orph.. B'klyn. N. Y.  
STONER, Belle: Keith's, Wash. 15th Ave., N.Y.C. 22-27.  
STUART, Tom: Poli's, Scranton.  
SWEETMAN, Arthur, Co.: Sully's, Hartford; Poli's, Worcester. 22-27; Bushwick, B'klyn. 20-Jan. 3.  
SULLY Fire: Orph., Portland. 8 U. S. Bldg., Valenka. Co.: Keith's, Boston.  
SUTTON, McIntyre and Sutton: Columbia, St. Louis. 21-27.  
SWAIN Ostrman Trio: Shea's, Toronto.  
SWEATMAN, Wilbur: Bronx, N.Y.C.  
SWOB and Mack Co.: Orph., Kansas City. 21-27.  
TANNEN, Julius and Dominion, New York City: Orph., Montreal. 22-27; Temple, Hamilton. Can. 20-Jan. 3.  
TEMPTATION: Balto. Md.; Garrick, Wilmington. Del. 22-27.  
THOMPSON, Williams. Co. Mil. Milwaukee.  
THORNTON, James and Bonnie: Orph., Kansas City: Orph., Sioux City. 21-27.  
TIERHORN and Madson: Poli's, Worcester, Mass. 23-27.  
TINA, Madame: Orph., Lincoln: Orph., Omaha. 21-27.  
TITANIC: Keith's, Louisville, Ky.: Grand, Pittsburgh. 22-27.  
TOMBOYS, Two: Shea's, Buffalo; Shea's, Toronto. 22-27.  
Temple Detroit 20-Jan. 3.  
TOOTR PAKA: Victoria, N.Y. 22-27.  
TRAINED NURSES: Grand, Syracuse. 20-Jan. 3.  
TRAVILLA Bros. and Seal: Grand, Syracuse. 22-27; B'klyn's, Toledo. 20-Jan. 3.  
TUCKER, Sophie: Orph., Harborside Park; Keith's, Wash. 20-Jan. 3.  
TURCANO Bros.: Hirm., Cleveland; Keith's, Indianapolis.  
TYPER, Three: Grand, Pittsburgh.  
TYRON'S Dogs: Orph., Seattle: Orph., Portland. 21-27.  
URSEMES, The: Grand, Pittsburgh; Colonial, N.Y.C. 22-27; Keith's, Boston. 20-Jan. 3.  
USHER, Clyde and Fannie: Orph., Winnipeg.

VAlMONT and Maynen : Orph.  
Winnipeg, Can., 21-27.

VALENTI Blanché : Orph., Sa-  
vannah, Ga., Proctor's, Newark,  
N.Y.C., 22-27.

ALHAMBRA N.Y.C. 22-27

Orph., B'h'va, 29-Jan. 3.

VAN Billy E. Co.: Orph.,  
Chicago, Ill., 21-27.

VAN Brunt Walter: Keith's,  
Victoria, N.Y.C., 22-  
27; Colonial, Norfolk, Va.,  
Jan. 3.

VAN Charles and Fannie:  
Poll's, Scranton, Pa.,  
22-27.

VANDERBILT and Moore:  
Bronx, N.Y.C. 22-27.

VANDINOFF and Louie:  
Keith's, Prov.: Orph., Mont-  
real, 22-27; Dominion, Otta-  
wa, Can., 29-Jad. 8.

VAN Hoven: Columbia, St.  
Louis, Mo., 21-27.

VANIERS: Orph., St. Paul, 21-

VERNON Kessile Co.: Orph.,  
Memphis, 21-27.

VERSATILE Three: Poll's,  
 Worcester, 22-27.

VINCENT Claire, Co.: Fifth  
Ave., N.Y.C.

VINTON and Hunter: Poll's,  
 Worcester, Mass.,  
Springfield, 22-27; Poll's,  
 Chicago, 29-Jan. 3.

VIOLINSKY Temple, Detroit;  
Temple, Rochester, 22-27;

Sher's Buffalo, 20-Jan. 8.

VIVIANA The Grand Pitts-  
burgh, Maryland, Balto., 22-  
27; Grand Syracuse, 29-  
Jan. 3.

VOLANT Union Sq. N.Y.C.  
22-27; Colonial, N.Y.C., 29-  
29-Jan. 3.

VON Tiller, Al.: Orph., So-  
kane, 21-27.

VOX Valentine: Orph., Harris-  
burg, Pa.; Maryland, Balto.,  
22-Jan. 3.

WAKEFIELD Willa Holt:  
Orph., Winnipeg.

WALSHE Blanche Co.: Orph.,  
St. Paul: Orph., Omaha, 21-  
27.

WANDA and Stone: Keith's,  
 Louisville, Ky.; Colonial,  
 Erie, Pa., 20-Jan. 3.

WARD and Weber: Temole,  
 Rochester; Lyric, Richmond,  
 Va., Jan. 3.

WARREN and Connell: Orph.,  
 Lincoln: Orph., Omaha, 21-27.

WARREN Percy: Keith's,  
 Prov.

WARSON and Santos: Alham-  
bra, N.Y.C.; Orph., B'h'va,  
 22-27; Orph., Harrisburg,  
 Pa., 20-Jan. 3.

WHIS Tin: Garrick, Wilmington,  
 Del., 22-27.

WHIT Austin, Co.: Orph.,  
 Sacramento, 14-17; Orph.,  
 Stockton, 18-20; Orph., Salt  
 Lake City, 22-Jan. 3.

WEIR, Tronzo; Keith's. Phila. 1  
 Shea's Buffalo 29-Jan. 3.  
 WELCH, Joe; Orph., Los An-  
 geles. 22-27.  
 WELCH, Manley and Bell;  
 Temple, Hamilton. 22-27.  
 WEST, Mas; Orph., Montreal.  
 22-27.  
 WESTON and Bernard; Felt's.  
 Haven. 22-27.  
 WHISLER and Wilson; Fur-  
 sth's. Atlanta, Ga.; Orph.  
 Jacksonville, Fla. 22-27.  
 Orph., Tampa. 29-Jan. 3.  
 WHITE, A. B. Hart, and Co.;  
 Shubert's. Utica. 22-27.  
 WHITE'S. Orleans; Proctor's.  
 Newark. 22-3.  
 WHITE, Clayton, Co.; Shea's.  
 29-Jan. 3.  
 WILCOX, J. C.; Murphy's. Nino-  
 beth. 22-27.  
 Keith's. Indianapolis. 22-27;  
 Keith's. Clats. 29-Jan. 3.  
 WHITEFIELD and Ireland;  
 Orph., Salt Lake City; Orph.,  
 Denver. 22-27.  
 WILLARD and Bond; Orph.  
 Jacksonville, Fla. 22-27;  
 Orph., Tampa. 29-Jan. 3.  
 WILKINS and Wilkins; Orph.,  
 Chicago. 22-27.  
 WILLIAMS and Sears; Grand,  
 Syracuse.  
 WILLIAMS and Wolfes; Hign-  
 Cleveland, Keith's. Clats., 22-  
 27; Keith's. Indianapolis. 22-  
 Jan. 3.  
 WILSON and Pierce; Orph.  
 Spokane; Orph., Seattle. 21-  
 27.  
 WILSON, Doris, Co.; Brown,  
 N.Y.C.; Bushwick, B'klyn.  
 22-27; Orph., B'klyn. 29-  
 Jan. 3.  
 WILSON, Grace; Tennessee, Ham-  
 ilton, Can. 29-Jan. 3.  
 WILSON, Jack; Co. Keith's.  
 Phila., 22-27; Co. Maryland,  
 Balto. 29-Jan. 3.  
 WINSLOW and Stricker; Maj.,  
 Milwaukee; Maj., Chgo. 21-  
 27.  
 WINTERS, Wisconsin; Keith's.  
 Columbus. 29-Jan. 3.  
 WOMAN Proprietor; Keith's.  
 Phila., 22-27; Keith's. Wash.,  
 29-Jan. 3.  
 WOOD and Wyds; Orph.,  
 B'klyn; Alhambra, N.Y.C.  
 22-27; Fifth Ave., N.Y.C. 29-  
 Jan. 3.  
 WOOD, Brit; Grand, Syracuse.  
 Temple, Hamilton. 22-27; Dis-  
 minion, Ottawa, Can. 29-Jan. 3.  
 WOODRUFF, Harry; Orph.,  
 Winnipeg. 21-27.  
 WOOD, J. C.; Orph., Saint  
 City; Orph., St. Paul. 21-27.  
 YANKER and Dizio; Keith's.  
 Louisville. 22-27;  
 Keith's. Clats. 29-Jan. 3.  
 YAW, Ellen Beck; Orph., Los  
 Angeles.  
 YERGEN; Lirie, Birmingham.  
 22-27; Temple, Detroit. 29-  
 Jan. 3.

Gould and Meriden, N. Y.  
**MAE WEST,**  
 Singer in the Varieties.

## VAUDEVILLE NOTES

Frances Markham, for three years under the management of W. A. Brady, and the past two years playing a leading part in the Western Over Night company, is now appearing on the Keith-Nixon vaudeville circuit in Pearl Abbott's production of Silver Threads. Miss Markham is receiving much praise for her work.

Gerald Griffin is again scoring in the English music halls in his successful sketch, *Other People's Money*. The reviewers are universal in their praise of Mr. Griffin's playing and his playlet.

The Five Gormans have completed a tour of Orpheum and Interstate time in their musical act. F. W. Stoker, their booking representative, has now arranged United time for the family.

Harry Haywood will give his new comedy novelty act a metropolitan bearing at the Columbia Theater next Sunday.

Sylvia Loyal will play a number of the Eastern houses in her trained pigeon act, following her Orpheum tour. She is booked for Buffalo the week of April 27 and Toronto for May 4 and week. F. W. Stoker handles the bookings.



Gould and Meriden, N. Y.  
**MAE WEST,**  
 Singer in the Varieties.





## ANNA QUIRENTIA NILSSON

Kalem Leading Lady Whose Photograph Appears on This Week's Cover

One of the latest additions to the ranks of the Kalem Players is Miss Anna Quirentia Nilsson, the charming leading woman now associated with the organization located in New York city. Although Miss Nilsson made her debut in motion pictures but a few months ago, she has already gained a host of admirers by her artistic work and pleasing personality.

Miss Nilsson's connection with Kalem came about in an unusual, but none the less fortunate, manner. She accompanied the party which was to produce The Engineer's Daughter, as a friend of one of the players, and when it was learned that the lady who had been engaged for the leading part had been detained at home by illness, Miss Nilsson offered her services. The director was highly pleased with her work, but the real surprise came when the completed film was first displayed for the company and it was seen that Kalem had made a new "find" in another beautiful girl, whose work was particularly adapted for motion pictures. Miss Nilsson was at once engaged on a permanent basis, worked in several productions made in New York, and accompanied Mr. Buel's company to Jacksonville.

This versatile young woman was born in Mariestad, Sweden, and received her education in Stockholm. At an early age she displayed exceptional ability as a painter, and after finishing her course in Stockholm, she studied two years in Paris. During her way through school by designing exclusive gowns for a Parisian firm, Miss Nilsson became impressed with the possibilities of such work in America, and came to New York. Her artist friends found in her a beautiful model and her likeness has been seen in many of the illustrations of leading magazines.

Miss Nilsson's first dramatic experience was with a Summer stock company and she later filled such engagements as her regular work would permit. Patrons of the picture theaters, who have been delighted with the charming girl in Kalem productions, will be pleased to know that Miss Nilsson is to be seen in a number of feature pictures, affording her ample opportunities to display her versatility.

## STANDEES IN THEATERS

New York Exhibitors Complain, But Test Case Is Decided Against Them

Motion picture exhibitors of New York city held a protest meeting last week at the Hotel Imperial against the alleged discrimination between picture theaters and regular theaters in the matter of allowing patrons to stand behind the seats during a performance. The exhibitors seek the passage of an amendment to the Folks ordinance permitting a certain number of standees in motion picture houses, and they also protested vigorously against the manner of enforcing the present law. The fire authorities, according to the exhibitors, watch like hawks for technical violations of the law, then call a patrol wagon and run the proprietor off to the station like criminals.

An effort to make a test case failed last week when Justice Ford in the Supreme Court denied the application of the Sixty-seventh Street Amusement Company for an injunction restraining Fire Commissioner Johnson from interfering with it.

## REPUBLIC FOR PICTURES

David Belasco's Republic Theater will go over to motion pictures immediately following the run of The Temperamental Journey. The Traffic in Souls will be shown at the Forty-second Street house, but it is not expected that the theater will remain a picture house for any great length of time, as Belasco now is preparing to bring Frances Starr into the city in a new play, and will probably choose the Republic. The Shuberts are now arranging for future bookings of The Traffic in Souls.

## CAREWE BACK IN TOWN

Edwin Carewe, whose picture appears upon another page, has just returned from Tampa, Fla., where he has been filling a special engagement to create the title-role in the photoplay version of Tennyson's "Knoth Arden," which will shortly be released through Warner's Features.

Mr. Carewe is best known through his work in the Western of the Desert, A Florida Romance, the Attribution, released by Lubin. He is making his headquarters at the Screen Club while considering several offers.

# MOTION PICTURES

## COAST STUDIO FOR GRIFFITH

Has Taken Two Studios and Will Soon Journey West—"Little Mary" Popular—Vitaphone Changes

LOS ANGELES (Special).—With Winter embracing the East, the film circle is widening here, summer locations and a big average of working days prevailing. E. S. Porter has opened operations with his Famous Players' Company, occupying the J. A. C. studio on Broadway, immediately over the business center. A. M. Kennedy, formerly manager of the Universal here, either will take the old Monopol studio on Gordon Street or another Hollywood plant for his contributions to the Exclusive service. Arthur Maude is his leading man and director; Constance Crawley the leading lady. "Jesse" is next on the programme. D. W. (Larry) Griffith, recently upholding the Biograph brand, has engaged the beautiful Kinemacolor studios and plant on Sunset Boulevard, where at least two companies will work under the Reliance and Majestic brand. It is probable that three of the present companies, same brand, will remain in the old studio on Brooklyn Heights. The Albuquerque Film Company, recently organized, is making the J. A. C. plant its headquarters, but is working mostly on exteriors in Western pictures. G. P. Hammond is manager. The Biograph will occupy its spacious yard at Georgia and Girard again before the end of the month. A number of new film organizations are under way here, local capital being attracted.

Some of the liveliest news of the week naturally is Little Mary. The newspaper reporters gathered at the hotel for a mass play and rushed this minute Pickford person in mad style. Was she equal to the occasion? Every newspaper had a different story and each one was bright and breezy. Some of the papers secured follow-up interviews the second day, all of which goes to demonstrate that one does not have to hold a fat office to grab front-page space these film-mad days. Mary graced the Photoplayers' dance ladies' night. President Fred Mace marched her into the "hop" room amid a salvo of applause, as genuine as it was spontaneous. G. P. Hammond described Mary and her costume upon that occasion. Never having served at the silk-and-satin counter, I will let it go by stating she looked like a shepherdess, & la Dredgen, if that kind of a maiden has tumbled, fluffy hair that shimmers under incandescent light, as well as eyes that don't try to behave. Having done my best to satisfy the ethics of such an occasion and subject, I will state that Mary is at work in her first "Famous" picture here, A Pair of Blue Eyes. She will be starred in such plays as Madam Butterfly, Prince and Pauper, etc. Mary and her mother have engaged a beautiful bungalow in St. Andrew's Place, a genuine California model. Mary passed the first day pressing all the buttons to see what would happen.

The Western Vitaphone Company has taken a reef in its organization, trimming sails to the extent of two directors, several actors and most of the scenario staff. Hereafter but two reels a week will emanate from this plant. Manager Rollin S. Sturgeon will direct. Director U. Davis will remain. Directors Burton King and Robert Thornby have departed and already have tentative engagements. Mr. Thornby has been prominent with the Western company since its advent here, having strengthened many productions by his appearance as heavy. He began directing eight months ago and attained immediate success. A number of studios bid for his services. Mr. King, whose work with the Kay-Bee and Broncho was so pronounced, will sign with another studio this week.

## CABANNE OFF FOR WEST

Mutual Director Takes Entire Company from East—Honeymoon Couple Along

William Christy Cabanne, now directing Mutual pictures, left for the West last week with a strong company of players, who will immediately start to work on a series of multiple-reel features, the first to be A Man and His Mate, by George Durand.

Joseph Altschuler will be the expert in charge of the new factory at Hollywood, while Samuel Landers will head the list of camera men. Director Griffith has chosen a company of players that includes Miriam Cooper, Raoul Walsh, Frank Bennett, Fred and Robert Burns, Eagle Eye, the Indian horseman, and Dark Cloud, who is rated by Mr. Griffith as the foremost Indian actor in the world. Heart interest for the trip is being furnished by Samuel Landers and his bride, who are honeymooners only a few days removed from the License Bureau.

One of the most dramatic and thrilling accidents ever occurring here under eye of the camera, put nine members of the new Albuquerque Company in the hospital a few days ago, among them being Paul Machette, the heavy. Fifty cowboys and 100 cavalrymen were in the mixup. Mr. Machette was riding in front of the cowboys, the horses going at mad pace. The actor's horse hit a gopher hole and rolled over. In a moment the racing cowboys were upon him, falling and piling up. Down upon this tangled heap of humans and frightened, kicking bronchos rode the cavalry, unaware that an accident had happened, a great cloud of dust obscuring the place. As the cavalry charge drew near, the screams of company women and the cries of the director drew the soldiers to a halt in the nick of time. Otherwise the disaster would have taken a frightful turn. Of the cowboys, twenty-eight went into the heap. Of these nine were on the ground when the horses were taken away and rescuers took the injured out. Whether Machette has internal injuries will not be known for several days. The nine cowboys were bruised and injured, one suffering a broken collar bone. That a number did not meet instant death was surprising. The camera turned throughout the thrilling mixup, and, if Mr. Machette recovers sufficiently, the scene will be used for a special story to be constructed about the spectacular accident.

C. de Vidal Hundt, formerly a player with Sarah Bernhardt but later a writer for Hearst's newspapers, is the latest recruit to the photoplay ranks. He has joined Manager George W. Melford, of the Kalem studio at Glendale.

George W. Peters, Fred Mace's camera man, has fulfilled his destiny by getting something "new." This is the aim of every man in the business at present. Mr. Peters attempted to take a scene from a hillside and slipped. The company aver, allege and swear that the habit was so strong in George that he hung to his camera and turned the whole distance down the hill. The film, when developed, proved the truth of the assertion. Bits of landscaping, sky, hill, and the like, were on the film, although at varying speeds. Peters says he would have been fully satisfied if Mace had only rolled down the hill just in front of him.

The Photoplayers' Club has just celebrated its first birthday. A healthy infant for its years ten times over. Vigorous, numbering the live wires of the great colony among its members, and making a success of each social occasion, the organization gives great promise for the future.

Vera Sisson, a niece of Edith Bostwick, has joined Donald Macdonald's comedy company, as a lead. She is said to be clever.

The newspaper squad was admitted to the Bell Wild Animal Zoo for the first time Thursday to witness scenes from The Adventures of Kathlyn. Kathlyn, who also is Miss Williams, was most accommodating. As the scene would prove too late for the afternoon newspapers, the leading lady coolly walked into the arena filled with lions while the newspaper photographers excitedly snapped their cameras at her from all angles. Her daring in this scene was heralded on the front pages of all evening papers here.

A "Red Head" series of comedy pictures will be put out by Bell. Miss Harriet Notter, now at the Bell Zoo here, will be the lead. Norval MacGregor will direct the stories. W. E. WING.

## FILMS IN EVERY HOME

Projection Machine That Can Be Carried in Suitcase Exhibited in New York

A projection machine known as the Patheoscope and which can be carried in a suitcase and requires no outside electric service was an interesting exhibit at a meeting of the Camera Club, New York city, last week. J. Wesley Allison talked before the club on the movement to put films in every home and schoolroom and illustrated his talk by the Patheoscope. A small generator is attached to the crank, which turns the films with resulting illumination bright enough to serve for schoolroom purposes. The pictures shown were topical, showing fish at home, harvest scenes from Japan, and the like. Mr. Allison outlined a plan for circulating the films as the libraries circulate books. The members of the Camera Club, after witnessing the exhibition, expressed themselves as highly pleased with the idea.

## ORGANIZE LASKY FORCES

Vaudeville Promoter Gathering Strong Forces for Entry into Film World

A strong force of men well known in the film and dramatic worlds are being gathered together to assure the success of the new Jesse Lasky Film Company, whose formation was announced in last week's MINOR. As general stage director and in charge of all productions will be the playwright, Cecil De Mille. Associated with Mr. De Mille will be Oscar Apfel, well known in film circles from his association with Edison, Reliance, Majestic, and Pathe companies.

Frank Tichenor, in charge of the sales department of the new company, has a wide acquaintance with manufacturers and exhibitors throughout the country. He was head of the Manhattan Slide and Film Company for years, and as chairman of the Motion Picture Exhibition and Convention at the Grand Central Palace he came prominently before the picture world.

"The World is our Studio," will be the motto of the new company, it being the plan to use as a background for the stories filmed the exact locations where the action is supposed to take place. The Squaw Man, the first Lasky release, is now getting under way in the West, with the author, Edwin Milton Royle, and Cecil De Mille, in charge of the arrangements. Dustin Farnum will assume his original role in this photoplay.

The officers of the Jesse L. Lasky Feature Motion Picture Company are as follows: Jesse L. Lasky, president; Cecil De Mille, general stage director; Samuel Goldfish, treasurer and business manager; Frank A. Tichenor, general sales manager. Mr. Goldfish will have complete charge of the commercial end of the new organization.

## NEW FILM ORGANIZATION

Formed to Promote Industry's Interests—Trigger and Tichenor Members

ALBANY (Special).—The International Motion Picture Association, a membership corporation with headquarters in New York city, has filed a certificate of incorporation with the Secretary of State. The purpose for which it is formed is stated as being "to secure uniform customs and usages in the motion picture business, to obtain equitable laws, ordinances, and regulations, to adjust differences among its members, and to raise the standard of motion pictures and further the interest generally of those engaged in the motion picture business. The incorporators are Samuel H. Trigger, J. A. Koepel, Frank A. Tichenor, Rudolph Sanders, Harold W. Rosenthal, Eugene Elmore, Grant W. Anson, and Robert C. Whitten, of New York city, and Joseph B. Friedman, Buffalo, N. Y.; William J. Sweeney, Chicago, Ill.; Charles H. Phillips, Milwaukee, Wis.; A. P. Tugwell, Los Angeles, Cal.; Fred J. Herrington, Pittsburgh, Pa., and Thomas Furness, Duluth, Minn. G. W. HERRICK.

## EXCHANGE HAS NEW YORK OFFICE

A New York office of a Pacific Coast exchange is the innovation sprung last week by Sol Lesser, of the Gaiety Film Service. The plan has been adopted so that Mr. Lesser's representatives will be able to personally investigate every film before purchasing the rights. Complete buying, advertising, the managing forces will be established at the new office, which is in the Candier Building.

## CUMMINGS WITH PATHE

Irving Cummings is not to change his colors after all. The latest news from the front is that the popular leading man will remain with Pathe Freres. Mr. Cummings does some excellent work in the current Pathe feature release, The Fingers of Fate, the first Cummings release under the Pathe brand.

## LADY HOPE VISITS STUDIO

Lady Hope, the mother of Lord Hope, who was the owner of the famous Hope Diamond, was a recent visitor to the Vitaphone Company of America studio in Brooklyn, N. Y. Lady Hope saw the filming of many varied scenes at the studio, and confided that her object in visiting the studio was the fact that she intended to write some scenarios for the Vitaphone Company.

## "OUR MUTUAL GIRL'S" AUNT

The Mutual Film Company has found an aunt for Our Mutual Girl. Maym Kelso, who is not a stranger to Broadway, will play the society woman who is the aunt of Our Mutual Girl and who guides her through the social whirl.





## COMMENT AND SUGGESTION



**W**HERE the glare and excitement of novelty is, there you will find the haunts of the docile animal known as the "sucker." Gold mines having long ago become prosaic, wonderful systems of transportation, including hot air propulsion and electric rays, having absorbed their share of his wealth, the "sucker" is now feasting his eyes on the motion picture. We are getting all species, from the young or undeveloped "sucker," with a few dollars to invest in a course in operating or scenario writing, clear through to the would-be exhibitors and the wise old owls who see that the millions are to be made in producing. The press has been asked to take up its cudgels, polish the microscope, sharpen the scalpel,



**EDWIN CAREWE, FORMER LUBIN LEAD.**  
Appearing in Leading Role of "The Inside of the White Slave Traffic."

and go after the pirates. I am perfectly willing to do my share as a newspaper man to follow any clue that looks like a good story, but down at the bottom one is often forced to repetition of the bromide, "What's the use?"

There is no animal more heedless of advice, more superciliously cocksure of his own divinely-given ability, than this same "sucker." There is none more easy to corral, and few lines of business that offer such alluring bait as the motion picture. He devours with glee the oft-repeated statement that "last year there were umpty-billion paid admissions to the motion picture theaters of the country, and umpty-steen million feet of film sold." He delights to sit in the last row of a picture theater and gloat over the evident prosperity of the business. What matters it to him if the few thousand dollars he possesses were gained through no effort of his by the timely death of a distant grand-uncle, or if he has earned it by judicious manipulation of the scales in selling sugar, coffee and spices? The motion picture business is only child's play, he decides, and, besides, here's a man with experience, Bunk Fakem, who is willing to accept some of his money. Attempt to reason with such a man? Impossible. Point out the obvious facts of his lack of experience in the face of a business containing so many risks, tell him—oh, any of a hundred facts, but, "what's the use?" He just crooks his elbow, laughs up his sleeve, and cackles something like this, "See, I knew there was money in this business, they all want to keep me out of it." Certainly there is money in it, you fool, but even to pick up money on the street a man requires his eyesight, and as far as films go you are as blind as a bat.

The pitiable part of the whole matter is the fact that, from the would-be scenario writer to the would-be magnate, in eight cases out of ten it is those who

can least afford it who swallow the bait. The vain hope of stretching their pittance over a lifetime often blinds their reason. For the person desiring to become scenario writers there is some hope, for there are reliable schools, and there is William Lord Wright. But the "stock-jobbing" film man will continue to find his victims, for while might may not be right, it is very often a good impersonator.

But, say some of those who have money seeking a resting place, "I don't need to have experience—I am just going to buy stock in this company as I would purchase the stock of a railroad, only the opportunities for big returns are greater in the motion picture." We won't attempt argument, but with a faint hope of doing some good, here's a list of "don'ts" that may be at least interesting: "Don't believe everything you see in print. Don't believe, just because the man who says it happens to have enough money to have it printed, that the demand for pictures is 'steen times the supply, that 'next year' is always going to be the biggest year in the history of the picture game. Don't believe, just because your friend says it, that he has hit upon the secret of producing pictures that will be shown in every school in the country. Don't believe that all that is necessary to make a mint in the picture business is to gather together some sort of company, buy a camera and produce a picture. Every farmer whose land produces wonderful crops does not always make money. The question of marketing your wares has a great deal to do with any 'buy-and-sell' proposition, and with none more forcibly than the motion picture. And above all don't believe, just because a man with a name is steenth vice-president of the company, that everything is secure. Names are among the cheapest commodities on the market, and very often the man with a name may belong to the species of 'sucker' himself." Now that you have heard, go on and do as you would have done in the first place anyway. It's natural.

**JOHN JONES** is a law-abiding citizen who goes to church on Sunday, but unfortunately is the owner of a motion picture show. But, either from religious impulses or good business sagacity, he does his best to run the theater on a fairly good, "human," plane of morals. He's been trying this for years. Can you imagine his Christian-like feelings when the minister of the church around the corner announces, as did a Philadelphia dominie recently, that in the future he will give a motion picture entertainment once a week at an admission price of one cent? The ushers and everyone except the operator (and I hae me doots about him) at this one-cent theater work without salary. About the same time John Jones reads that from the other pulpits surrounding his theater, the motion picture is being weekly denounced. Of course, we do not believe that either the efforts of the "preacher-showman" or the denunciators will have



**ALICE JOYCE AND TOM MOORE,**  
In Kalem Feature, "The Hunchback," on General Film Programme.

any real effect on John Jones's business, but wouldn't it make you particularly anxious, if you were in Jones's shoes to make a heavy contribution to the next "coal collection" or for the benefit of the African heathen!

It is not so long ago that it was news every time a church decided to use pictures in connection with the services—it was news and chronicled under a good-sized heading. But now these items are becoming too frequent and the "man on the desk" usually consigns them to the waste basket. We are glad to see a church wake up to the possibilities



**MAY ABNEY.**  
A New Photograph of this Edison Player.

of the motion picture in connection with the sermons and Sunday school, but when a church enters into direct competition with the man to whom it looks for its support, then we don't know whether to laugh or get hot. But there are bigger things to talk about, so let's get along.

**T**HERE are some directors to whom a woman never seems to grow old. I do not attempt to speak for the photoplay spectators as a whole, but personally I fail to become intensely worked up over the trials and tribulations of a married woman with a couple of children when that matronly creature looks as though she is yet to see her eighteenth birthday. The ingenue is a delightful creature, we love to watch her in a comedy or in dramas portraying the troubles of young lovers, but her cuteness falls far short of engaging our sympathies when she is portrayed as struggling against the bigger problems of life. The girl who is the exact counterplot of the one in your own life, whose most serious thought is whether the bon-bons you bring her cost sixty or eighty cents a pound, should be kept in her place when put on the screen. The majority of directors seem to do this, but some there are to whom there seems to be no age limit, who never seem to grasp the fact that perhaps it is just this mis-casting that prevented the spectator from being really moved by the incidents of the photoplay, which in the script should have proved gripping moments.

The motion picture struggles against great obstacles in endeavoring to create and hold the illusion. With the best of stories, acting and settings, it has to combat the dreary atmosphere of the average photoplay house, patrons arriving and leaving, and often a rough-riding piano player. It takes but a little slip therefore, to destroy the illusion completely. To show up the mechanics of the story's incidents, and mis-casting is easily remedied.

THE FILM MAN.



## PHOTOPLAYS IN STRAND

Broadway's Newest Theater Will Be Devoted to Screen Drama—  
Other New Picture Theaters

The Strand Theater, Broadway's newest theater, now nearing completion, will be devoted to picture plays. This has now been announced definitely, though there have been many previous statements concerning the new playhouse de luxe, including one story that G. M. Anderson's musical comedy company was to secure the theater. S. J. Rothapfel, now managing the Regent Theater, 140th Street and Seventh Avenue, and considered one of the best managed photoplay houses in the country, will control the destinies of the Strand as a picture house. The Strand Theater, Broadway and Forty-seventh Street, marks the final step in New York theater construction. It will have a seating capacity of 3,300, and many original ideas for the comfort of the patrons have been included in the plans. A rumor has it that small time vaudeville may be shown incidental to the photoplays. Popular prices will be the rule.

C. J. Booth and Mitchell H. Mark, of Buffalo, have signed contracts that assure the erection of one of the finest theaters in Canada, at Bank and Slater streets, Ottawa. The playhouse will be entirely fireproof and will seat 2,500. A block of offices and stores will be built with the theater, which will have but one long sweeping balcony. At present the Bank Street Church is on the site, which has been purchased by Mr. Booth and preparations are being made to raise the edifice. Mr. Mark, who is con-

nected in the enterprise with Mr. Booth, is one of the oldest exhibitors in the picture business and is connected with the ownership of many New York theaters, besides a string throughout the State. He was one of the first to exhibit in Ottawa, where he has now arranged for his latest theater, showing in the old Victoria Park.

The Port Washington Theater Company, which plans the erection of a theater de luxe in New York city, was incorporated last week at Albany with a capital stock of \$30,000. The directors of the company, who give their address as 35 Nassau Street, are Milton M. Goldsmith, Charles M. Rosenthal, and Joseph M. Baum.

A new photoplay house for Brooklyn, N. Y., is planned by the Booth Amusement Company, which was last week formed with a capital stock given as \$1,000. Abraham Malbin, Dora Malbin, and Henry Newman control the new company, which has its offices at 255 Seventh Avenue, Brooklyn.

Walter W. Irwin, a promoter, has formed the Broadway Star Feature Company, to exhibit motion pictures in New York. The capital stock is given as \$6,000. With Mr. Irwin in the new enterprise are C. W. Bliss and A. I. Siegel, with offices at 16 East 104th Street.

Schenectady, N. Y., has just opened its tenth photoplay house, the new arrival being the Edison Theater.

## NEW FILM COMPANIES

Every Day Brings a New One—Outcault to Film "Buster Brown"—W. E. D. Stokes a Film Man

Film producing companies seem to spring up these days like mushrooms. It is a difficult task to keep up with them, and today's story is out of date to-morrow. One of the important announcements of the past week was the statement that E. F. Outcault, the creator of Buster Brown, was about to launch his own film company to produce a series of Buster Brown stories. Outcault some time ago was seen in a film released on the General Film programme, and evidently the experience and success secured through that film has caused him to see possibilities in the film game. Benn L. Greenwood will be general manager of the Outcault Film Company.

W. E. D. Stokes, the millionaire horseman and hotel proprietor, is another person of note whom Dame Rumor connects with the film business. Though no confirmation can be secured, the rumor even goes so far as to say that a company backed by Stokes is engaging players to go to Florida, where a series of big feature films will be produced.

One of the names of the new film companies which came to light during the past week is ominous. It is the Sociological Re-

search Film Corporation, which has been incorporated with a capital stock of \$7,500. This firm, which is going to produce and exhibit feature films, is controlled by Al. Hamberg, Herbert H. Levine, and David E. Levey, who give their address as 1520 Broadway, New York city.

As far as figures of capitalization go, the biggest firm heard of during the past week was the Renfax Film Company, which in the papers applying for incorporation gave its capitalization as \$80,000. This company, it is understood, besides manufacturing films, will also make and handle motion picture apparatus. De Witt Fox, who has been known in the film business as a buyer of State's rights, is one of the directors, Walter Lyon and Norwin B. Lindheim completing the trio. The company's address is given as 327 West Seventy-fifth Street, New York city.

Closely following the Renfax Company comes the Progress Film Company, which states its capital as \$25,000. The affairs of this company will be controlled by Max Tahl, William Abramson, D. Straus, with offices at 60 Wall Street, New York city.

picture shows threatens to impair the eyesight of school children. As a remedial measure she appealed to the City Council for legislation requiring the owners of the theaters to provide five-minute intermissions to rest the eyes of the spectators.

### SAYS FILMS HURT EYES

Mrs. Ella F. Young, Chicago's recently deposed superintendent of schools, stated last week after several months of investigation that frequent attendance at motion



HELEN GARDNER IN "OLGA TRESKOFF."  
Three-Reel Feature on Russian and Siberian Life.

## KALEM FILMS

### A MODERN JEKYLL AND HYDE

In Two Parts

Regarded as a respectable citizen, Jethro Smith is in reality a dangerous criminal. His terrible duel in the dark is wonderfully exciting.

Released Monday, December 29

Two special 1-sheet posters. Also special 3 and 4-sheet posters

### AN UNSEEN TERROR

A Two Part ALICE JOYCE-TOM MOORE feature

The criminologist faces the task of finding his father's slayer. The return of the remorse-stricken wretch to the scene of the crime, is one of the powerful incidents. Your patrons want this feature. Book it.

Released Wednesday, December 31

Two special 1-sheet posters. Also special 3 and 4-sheet posters



Scene from "A DREAM OF THE WILD"

### BILL'S BOARD BILL

His landlady confiscates his clothes to satisfy a board bill. Can't you picture the fun that ensues?

(On the same reel)

### CAMBRIDGESHIRE RACE MEET

An exciting view of the famous English event at Newmarket. Also other interesting topical scenes.

Released Friday, January 2

### A DREAM OF THE WILD

An unusual story of a young man's adventures in dreamland. The battle between the traders and Indians, highly exciting.

Released Saturday, January 3  
Special 1 and 2-sheet posters



## KALEM COMPANY

235-239 West 23rd Street

NEW YORK

## Service

Money is obtained for properly rendered service in every line of business.

Motion picture theatre patrons recognize superior service and frequent the houses where it is found.

The most important asset of a motion picture theatre is the

## Proper Projection of the Pictures

Superior service is procured through the use of

## Power's Cameragraph No. 6A

As we supply over 65% of the trade, the answer is

## Power's Perfect Service

Write for Catalog N

## NICHOLAS POWER COMPANY

88-90 Gold St., N. Y. C.



## KINEMACOLOR XMAS FILM

Films Celebrated English Holiday Pantomime—  
Other Holiday Releases

The Kinemacolor Company is going to celebrate Christmas with the issue of several big holiday pictures that include many points of interest that are new to this country. The first of these is the great four-reel production of Santa Claus, a film adaptation of Miss's Dream, which is the annual Christmas attraction at Charles Urban's Scala Theater, London. By clever trick photography with automata, for which the English Kinemacolor operators are noted, Santa Claus is seen tobogganing down, the milky way to the earth, and arrived on this sphere he starts on his rounds of Christmas giving, drawn by real reindeer. He descends the chimney of Elsa's home, later at her request transforms her into the sprite Ting-a-Ling, and she accompanies him on his rounds. The sights she sees in tenements, hospitals, and in Santa Claus's toy-shop are among the scenes shown on the screen.

Other holiday releases are Merry Christmas, containing much interesting "double exposure" work, and Two Christmas Ham-pers.

## NEW KALEM BRAND

Company to Issue Feature Films as "Broadway" Brand

The Kalem Company has decided to release an entirely new brand of films, to be known as the "Broadway" brand. The new brand will probably consist solely of big feature productions, the plan being to make the Broadway films something entirely out of the beaten path. No date has yet been made known as to the issue of the first Broadway film, but it will probably be placed on the market soon.

The name Broadway was chosen by the Kalem Company because it seemed to typify all that is new and advanced. Several spectacular productions are already being made for the new brand.

## FILM RENTERS ORGANIZE

New York Men Form Protective Association with Many Members

Over a score of New York renters of feature films have organized the Feature Film Renters' Association. The plan of the organization is to secure better conditions for the buyer of feature film rights, especially for protection against the so-called "film pirates." The following officers were elected: Moe Streimer, president; Murray Bier, vice-president; William Weisfeld, secretary, and Mr. Cohen, treasurer.

## CECILIA LOFTUS IN FILM

Cecilia Loftus in A Lady of Quality will be the release of the Famous Players' Film Company for Jan. 1. Miss Loftus is seen in the role of Clarinda, a headstrong, tempestuous hoyden, and is given many opportunities to display her unusual talents as a character actress.

Cecilia Loftus began her dramatic career under the direction of Daniel Frohman, abandoning a vaudeville income of \$2,500 a week to accept a much smaller salary that she might acquire dramatic experience under Mr. Frohman's guidance. Her debut as a screen actress is eagerly looked forward to.

## KLEINE THEATER READY SOON

The new George Kleine photoplay theater de luxe at Forty-second Street and Seventh Avenue, New York city, will be ready for occupancy by Feb. 15, according to latest reports. It is planned to also install the George Kleine New York offices in this building. The theater will have a seating capacity of 1,200.

George Kleine has cabled from Rome that he has contracted for exhibition in the United States of several six, seven, and eight-reel features. These include some of the best known dramas and historical productions.

## NEW LUBIN LEADING MAN

Gaston Bell, who has been seen on the screen in Majestic and Kinemacolor films, is a recent addition to the forces at the Lubin home studio. He is appearing in the leading roles of several of the Charles Klein plays being filmed by Siegmund Lubin. Mr. Bell had a long experience in the legitimate before entering pictures, having appeared in Brewster's Millions, The Seven Sisters, and several of Charles Frohman's productions.

## ROY CLEMENTS WITH ESSANAY

Roy Clements has joined the staff of the Western Essanay Company at Niles, Cal., where he will act in the capacity of producer and director. Mr. Clements has for years played the heavy at the Alcazar Theater, San Francisco, one of the foremost stock companies in the country. This is his first essay into the field of motion pictures.

## JESUIT WRITES SCENARIO

Rev. Father Bernard Vaughan, the noted Jesuit priest, who is known especially for his crusade against Socialism, has written the scenario for a feature film to be placed on the English market soon. The film is Our Lady of Lourdes, and is advertised as giving "the true history of Lourdes and the manifestation of miracles."

# CHARLES KLEIN'S THE THIRD DEGREE

was the surest dramatic hit of recent years in New York and throughout the United States.

## THE THIRD DEGREE

has been declared by critics to be the most intense, thrilling and sincere play of its important class. With the co-operation of the author, and a remarkable cast of actors and actresses selected for their special fitness to enact its very exacting characters,

## THE THIRD DEGREE

has been reproduced by the Lubin Company as a

### 5 Reel Feature Photoplay.

No play from the "speaking stage" ever lent itself so perfectly to motion pictures and no finer feature film has ever been turned out.

Full line of advertising matter, heralds, lithographs and lobby displays of the same unusual quality that characterizes all such matter originated by the General Film Company, accompanies

## THE THIRD DEGREE

which is exclusively controlled and now being booked by the

## GENERAL FILM COMPANY (Inc.)

Special Feature Department

71 WEST 23rd STREET

NEW YORK

### COME ON NOW, YOU REAL SHOWMEN, WRITE US FOR FREE ORCHESTRATION FOR "THE LEGEND OF PROVENCE!"

THIS and particulars about the "THANHOUSER 'BIG' PRODUCTIONS" for the asking. The orchestration is by the master musicians of The Tams Music Library of New York City, and the "THANHOUSER 'BIG' PRODUCTIONS" particulars tell how to get these features for exclusive first-run use in your locality for a full year under an iron-clad contract. "One a month, on the first of the month."

Just Think of Getting 4-Part Productions Like "MOTHS," "ROBIN HOOD," "LEGEND OF PROVENCE," and "FROU FROU" THAT WAY!

Address for particulars and FREE ORCHESTRATIONS:

THANHOUSER 'BIG' PRODUCTIONS,

New Rochelle, N. Y.

## SHANK VISITS ESSANAY STUDIO

Ex-Mayor Lew Shank, of Indianapolis, was a recent visitor to the Essanay Chicago studio and was very much impressed with the methods of motion picture production. Now that the former executive is about to enter the vaudeville ranks, his visit to the Essanay studio has raised rumors that

he may be seen shortly on the picture screen.

## KALEM MONDAY MULTIPLE

The first Kalem Monday multiple-reel production to replace the former single-reel film will be A Shot in the Night, released Jan. 5. It is a two-part drama.

## WITH HELEN GARDNER PLAYERS

E. J. Slevin is now business representative of the Helen Gardner Picture Players, whose studio is located at Tappan-on-the-Hudson, N. Y. Mr. Slevin has had a long and thorough experience in the film business and is well fitted for his present post.



## AT THE EXHIBITORS' BALL

New York Local of Exhibitors' Association's Annual Ball a Monster Success

The Statistics Editor is still busy attempting to estimate the hundreds—or was it thousands?—who thronged the Grand Central Palace on Monday evening to wish the exhibitors of New York good luck on the occasion of their annual ball. The Statistics Editor has a chance, but the case of the Who's Who Editor is hopeless; it is better to say that every one who is any one in film circles was there. Manufacturers, exchange men, players, and of course the exhibitors, were there in force. The photoplay fans were also there in goodly numbers, it being an unusual opportunity to meet face to face the men who handle the pictures from their infancy as scenarios to the finished product shown in the picture theaters.

Samuel Trigger, president of the Motion Picture Exhibitors' Association, was the busy man about whom the doings revolved. An entertainment began at 7:30, followed by dancing that ended somewhere in the large, husky (not wee sma') hours of Tuesday morning. The affair set a high mark that the exhibitors will have to work hard to surpass next year.

## RESPIRE IN SPOKANE

Operators Offer Compromise. But Owners Talk of Paying Contractors to Run Houses

SPOKANE (Special).—There has been a respite in the hostilities between the operators and the exhibitors in Spokane. The operators, who are at present getting \$25 a week for six days' work, demanded \$30 at first, but after this was emphatically refused by the exhibitors, who talked of maintaining an "open house," the operators offered to compromise on \$27.50, which was also refused. Now there is a lull in the storm, both sides declaring that they will stick to their guns.

Advertisements will be inserted in all daily papers asking for bids from contractors to take complete charge of the Best, Lyric, and Rex moving picture booths for six months at a fixed charge. This charge will include general performance of all duties of the present picture machine operators and mechanics. "We have tried the wage basis," said Manager James McConahey, of the Best Theater, "and it has proven unsatisfactory. We want to let this work out the same as we would let a contract for a building, and then we will know where we are all the time." W. A. MCCREA.

## THANHOUSER IN LONDON

C. J. Hite, president of Thanhouse, has hearkened to the European call for his films and established the Thanhouse Films, Ltd., of London. Paul Kimberley is managing director. Paths and then the Western Import Company handled the New Rochelle pictures in Europe before the establishment of an independent Thanhouse office. Real Thanhouse enterprise goes along with the new office. Joshua Kimberley has been appointed special advertising representative, with instructions to go the limit in publicizing the pictures. The first development is a weekly house organ called the *Thanhouse News*, after the original New Rochelle press sheet.

## DAVIES NOT SCENARIO EDITOR

Ever since the announcement was made that Actor Davies, of the New York Sun, was connected with the Edison Company, he has been flooded with manuscripts from scenario writers and near scenario writers, who address him as the Scenario Editor. The assumption that Mr. Davies is Scenario Editor is erroneous. He is simply reading the manuscripts which have already been passed by the studio staff with a view to making changes and revisions which he deems advisable. All manuscripts should be addressed to the Edison studio as heretofore and not to Mr. Davies.

## STUDIO LIFE IN VITA FILM

The desire of the photoplay fan to see his favorites as they appear in real life and the actual taking of a picture will be met in a forthcoming Vitagraph film, the scenario for which was written by Wallie Van. Scenes around Vitagraph Court and in the glass-enclosed studios form a background for a story, in which Wallie Van, Lillian Walker, William Shea, and Vincent Sternord are seen. Commodore J. Stuart Blackton, vice-president of the Vitagraph Company, is among the sights which Vitagraph Court discloses.

## MISS UNSELL TO FAMOUS PLAYERS

Miss Eva Unsell, until now a play reader with the De Mille Play Agency, and also well known as a scenario writer, has joined the scenario department of the Famous Players' Film Company. Miss Unsell has had a valuable training as a magazine writer and newspaper woman, and has made a careful study of the technique and construction of film stories.

## MULTIPLE VITAGRAPH COMEDY

A typographical error in last week's issue of *The Mirror* stated that the Vitagraph Company of America would issue a two-reel comedy every Tuesday beginning Tuesday, Jan. 27. The date of the beginning of this two-reel comedy feature to replace the single-reel regular release should have been Jan. 4.



FIRST KATHLYN ADVENTURE, "THE UNWELCOME THRONE." Selig Feature, Released Dec. 29, on General Film Programme.

## PATENTS SUIT SHIFTS

Hearings Will Be Held in Chicago, Starting Jan. 6—General Film Exchange Men Heard Last Week

On the resumption of the Government's suit against the Motion Picture Patents Company and the General Film Company, on Jan. 6, Chicago will be the scene of the fray. Hearings will be held in the Windy City for a few weeks, following which New York will again be the background, probably followed soon by the ringing down of the curtain.

The managers of the various General Film exchanges were practically the only witnesses heard during the past week. Most of the witnesses were men who owned exchanges which they sold out to the General Film when that organization was formed. One exhibitor, Philip J. Schenck, proprietor of several motion picture theaters in Baltimore, testified, stating his preference for the film service of the defendants.

The first witness called Monday was Albert J. Gillingham, manager of the Detroit exchange of the General Film Company's Detroit exchange. Mr. Gillingham had owned a Detroit exchange previous to the formation of the General Film Company, which he sold to the latter for \$60,000. He denied vigorously that the General Film Company had threatened cancellation of the license to force the sale. "In fact," he said, "I and my partner came to New York immediately and offered to sell out when we learned that the General Film had been formed and was buying up exchanges."

Ike Van Runkel, now manager of three exchanges in Chicago in which he had been

a part owner before they were sold to the General Film Company, testified. "When I sold out business was so bad that I would have sold out for \$25,000, but the General Film offered me twice that amount, and I accepted at once."

Two exhibitors from Washington, William P. Herbst and Joseph P. Morgan, testified that they had bought their films from the General Film Company purely because of the desires of their patrons and not through any coercion.

Other branch exchange managers who testified to the business methods of the General Film Company and the general benefit to the motion picture industry brought about by its entry into the field were: Elmer R. Pearson, of Omaha; A. W. Goff, of Cleveland; Calvin S. Edwards, of Kansas City, Mo.; William C. Brandon, of Atlanta; Herbert C. Wales, of Albany; Harry E. Nicholls, of Pittsburgh, and Samuel Sheridan, of Wilkes-Barre.

The testimony differed little. The Government is seeking to bring out the fact that the General Film Company so covers a territory that effective competition is impossible, but this is denied by most of the witnesses, who showed that they have strong competition.

In view of the fact that Edwin Grosvenor, representing the Government, has sent in his resignation effective Jan. 1, it is thought that this will be held in abeyance until the completion of the suit, which is looked for about the end of January.

## THANHOUSER GETTING A ZOO

Under the direction of Michael Schlessner, the Thanhouse Film Corporation is fast acquiring a comprehensive zoo at the New Rochelle studio. Mr. Schlessner was formerly with Hagenbeck, Germany, and collected animals for the Museum of Natural History, New York, for which he became taxidermist.

## CARNEY WITH UNIVERSAL

Augustus Carney, Alkali Ike, who is at present in Paris, has arranged to appear under the Universal brand on his return from abroad. It is not known yet whether Mr. Carney will appear with the West Coast companies or will be stationed at an Eastern studio.



DRAMATIC INCIDENT IN "LEAH KLESCHNA." Carlotta Nilsson in the Famous Players' Company's Production.

## JOHN D., JR., RAPS FILMS

Rockefeller Denies That Investigators Indorsed Any "Traffic" Films

The advertising of films treating of the white slave traffic as being "based on the Rockefeller report," has brought forth a strong statement from John D. Rockefeller, Jr., denying that the films have his sanction or are in any way approved by the Bureau of Social Hygiene, through which he conducts his investigations of the white slave traffic.

Mr. Rockefeller's statement reads: "My attention has been called to the fact that moving picture shows dealing with vice have been advertised as 'based on the Rockefeller report,' and that the impression has been deliberately created that the Bureau of Social Hygiene is favorable to such exhibitions."

"May I say with all possible emphasis that no films have been based on our work with our approval or consent; that we have not indorsed any moving picture shows or plays dealing with this subject now being produced in this city; that the use of my name in any such connection is absolutely unauthorized, and that I and those associated with me in this work regard this method of exploiting vice as not only injudicious but positively harmful."

## TRUCE IN FILM SUIT

Suit of Greater New York Film Company Will Await Patents Decision

The Greater New York Film Rental Company has reached an agreement with the Biograph Company and the General Film Company by which the former company's suit alleging violation of the Sherman Act will be rested pending the settlement of the Government's suit against the Motion Picture Patents Company.

Both parties to the action have agreed to share the expenses of the case to date, with the provision that either company may at any time resume the taking of testimony by giving the other five days' notice. So far over two thousand pages of testimony have been taken before Edward H. Childs, special master, who has been awarded \$5,000 by Judge Hand for his services. The Court has also approved a bill for \$2,468 for stenographic service.

## POWER NO. 6A IN LEGISLATURE

At the Safety Device Convention held in the Pennsylvania House of Representatives at Harrisburg recently, the first picture machine ever set up in a legislative assembly hall was put up by W. C. Smith, assistant general manager of the Nicholas Power Company with a Power No. 6A machine. Governor Tener opened the convention and the pictures shown were taken by the United States Department of Labor on mine devices for safety and worked into a clever picture story. Reels showing the plants of the United States Steel Corporation were also shown. Addresses were made on picture machine safety devices and the many inventions now in use to safeguard life and limb.

## "WINGED CLOCKS" READY SOON

The Mutual Arch Lamps, widely heralded by the Mutual Film Corporation as "The Sign of the Winged Clock," will be ready for distribution within a week or ten days. They are special arch lamps with two Mutual winged clocks arranged opposite each other, so that the rays of light will pass through them and attract attention to their brilliantly lighted faces. The Solar Light Company is manufacturing the lamps and will forward them to the exchanges in lots of ten thousand. They will be distributed immediately to the theaters running the Mutual programme, as will also the special banners which are being turned out in large numbers for the use of Mutual exhibitors.

## ANNETTE KELLERMANN IN FILM

Annette Kellermann will shortly leave New York with Director Herbert Brenon and a party of Universal players for Florida, where a multiple-reel picture will be staged featuring the "diving Venus." William Shay will play opposite Miss Kellermann in the film, which will picture a series of exciting adventures written around Miss Kellermann's diving and swimming ability. On her return from Florida Miss Kellermann will begin rehearsals for a musical comedy written by Captain Leslie T. Peacocke, who is well known as a scenario writer.

## MAJESTIC HAS NEW SPECIAL

New Majestic didn't stop producing specials with Sapho. Now it's Ruy Blas they are offering on the special plan. This is the Victor Hugo story of the valet who became prime minister, one of the French author's best. William Garwood is featured in the title role. The author of the Sapho picture script, Elmer Harris, did the Ruy Blas one. Harris is the playwright who had two of his photoplays showing in Los Angeles and Your Neighbor's Wife, a regular stage play of his, at the Morocco. Ruy Blas is in three reels. Frederic Vroom and Francella Billington support the lead.

## FIELD—GREENWOOD WEDDING

George Field and Winifred Greenwood, of the American Company at Santa Barbara, Cal., were recently quietly married at the studio. Both will continue to appear in leads with the American Company.



## WITH THE FILM MEN

Watterson R. Rothaker is in town again. The Screen Club is growing so rapidly that the "regulars" are beginning to be lost in the shuffle. New faces appear every day (fifty-seven new members elected last meeting), and it keeps the charter members busy keeping up with the procession.

Bob Daley and King Baggot have evolved a new scheme for stimulating interest. A huge turkey from the West is to be the prize for the lucky holder of a check, one of which is issued with each drink purchased over the bar. The boys at the Imp studio came forward for the occasion and built a huge "set" of a turkey, which is a work of art. Don't forget the club, boys, during the holiday season. Make it a place of rousing good cheer and holiday spirit.

No, Harry, we know of no way to break a director of the pernicious habit of smoking a pipe in the office. However, you should have patience with "Bill, the Newlywed," as he is probably saving money to go housekeeping.

M. B. Hoffman is patting himself on the back for landing a story on the influence of the Motion Picture Drama on Styles in La Coupe.

We receive the following from the inimitable Benny: "In this week's MIRROR you give Darcy credit for The Betwood Lens, of which I was the editor, with the help of George Terwilliger. Let it be known! All right, Bennie, it shall be known, even unto the veriest hamlet which this MIRROR reaches."

Several mornings in the "wee sma' hours" Bill Barry, the word juggler of the

Nicholas Power Company, has been sighted in the wilds of University Heights; in fact, he spends most of his spare time commuting there. We have met the blonde attraction, however, and we can't blame Bill much.

Those Paris skirts of "Doc" Willatts, combined with a rainbow tie and diamond horseshoe pin, make him the sartorial standard of the Screen Club. Parker Reed is trying to emulate the example and is running a close second.

Frank Tichenor is a real film man now, and 'tis said intends to have his Screen Club membership transferred from the lay to the active class. On the chance that you don't know it, let us tell you, "Tich" is now general manager of the Lasky-De Mille Motion Picture Combination.

Phoned Levine, over at Solax, for "ad" copy last week. He told me that the company was retrenching on advertising and putting the money into their new studio. I suggested that the large appropriation THE MIRROR was receiving would possibly buy a couple of door knobs. He opined that knockers would be more appropriate coming from THE MIRROR. Sure enough we had given him an unfavorable review the week before.

Eddie Roskam put an advertisement for film joiners in one of the trade publications a week or two ago. Some fifty applicants were on hand next morning looking for the job, most of them women who were looking for work as actresses, having taken "joiners" to mean people to join a producing company. F. J. B.

## GOSSIP OF THE STUDIOS

ROMAINE FIELDING has the particular pleasure of knowing that his single reel photoplay, The Harmless One, has been selected by the Orpheum theaters throughout the country for exhibition to all their exclusive vaudeville patrons. In many of the cities the picture has been reviewed by the newspapers, giving the credit to the author-director-player, Mr. Fielding, in equal review with the other headline acts. The picture is a great moral and educational subject showing in a dramatic manner the fallacy of letting "harmlessly" insane people roam at large, a menace to society.

IN A SCENE for a forthcoming release directed by Charles M. Seay, of the Edison forces, the Edison python, "Chicken Heart," was used in a dining-room scene. This particular member of the snake family is fed once every six months, and it is only after starving him for a half year that he has enough life in him to make him available for theatrical purposes. It was in the final scene of the play that "Chicken Heart" reached out and gobbled the chicken from the dining-room table, much to the awkward embarrassment of the actors whose principal business was the consumption of the afore-mentioned fowl. But owing to the fact that the python immediately settled down to his six months rest and that the rest of the film was complete, the management decided to release the play rather than wait six months to take this one scene again.

"LIKE MASTER, LIKE SERVANT" is an old and familiar proverb. "Like rider, like horse," however, is not so old, and yet, according to Romaine Fielding, of the Lubin Las Vegas, New Mexico, studio, of which he is director, author, manager, and leading man, is just as true. He points to his pet horse, "Dodger," and to himself as illustrating the new adage. Collectively they represent two thousand and fifty pounds. As for Fielding, he has taught "Dodger" a number of expensive habits. He finds himself obligated to supply him with chicken, ham, cheese sandwiches, and pickles and cakes, for "Dodger" could just as well live off a dairy lunch counter as in a stable on timothy and oats. Incidentally he prefers his sandwiches well buttered and spread with mustard, and plenty of sugar in his tea and coffee, all of which goes to bear out Fielding's adage that a horse becomes like a man who rides him.

AFTER a six months' vacation Marguerite Snow is back at work at the Thanhouser studio. She has been a leading lady with Thanhouser for three consecutive years. Returning from the Thanhouser studio at Los Angeles, Cal., last Spring, she decided she needed a rest. Miss Snow's first picture on the "return date" is Peggy's Invitation, in which she was directed by Mr. James Durkin.

FROM now on Frank Montgomery will produce two-reel subjects at least at the Kalem studio, and Indians will figure large-

ly in his plays until the public cease to demand them. Charlie Bartlett and Mona Darkfeather will continue to take the leads.

EVERY WEDNESDAY night the Photoplayers' Club of Los Angeles have a supper and the attendance is not less than a hundred. A new toastmaster is selected each week, and the choice fell on Wednesday last to that sterling old actor and general favorite, Russell Bassett. He had a great reception and proved a witty and able toastmaster.

THE PRINCESS brand in the Mutual list has a way of garnering bright children. Now it's a two-year-old. Marie Elime, a featured Princess girl, is only eleven, and even Muriel Ostriche, the leading woman, hasn't passed seventeen. The two-year-old is Dorothy Benham, and she has a specialty already. It's a "cry," and the most natural you ever saw. At a given signal by her mother, Dorothy will simply cry her eyes out. There's nothing "fakey" or forced about it.

"SMILING" BILLY MASON, of the Chicago Essanay forces, is said to be an adept at hypnotism and mesmerism art. Don Meaney, by way of the *Essanay News*, has given us warning to be careful of "our money and our girls when Billy is around."

MARC MCDERMOTT has added one more to his string of accomplishments by his performance in The Stolen Plans, a drama of the English Army, in which he soars aloft with the army birdman like a veteran. Marc's pilot is one of the most expert aviators in the British Army, as he very easily demonstrates by going up among the clouds and after a spectacular flight, heading directly for the camera as he descends, stopping not ten feet from it. It was Marc's first visit to the other stars and he was delighted with the experience, though nearly frozen to death when he reached the earth again. Miriam Nesbitt, not to be outdone by a mere man, insisted upon going up in another machine, despite the protests of Marc and Director Brabin. She maintains that she went higher than Marc, and he, though too much of a gentleman to dispute a lady, is quite sure that he at least went into the moon's orbit.

ANNE SCHAEFER was called to her home last week upon the passing away of her mother. She reached St. Louis in time for the funeral, then returned to her work in Santa Monica with the Vitagraph Western. Miss Schaefer's many friends in the profession extend sympathy.

ROMAINE FIELDING, author, director, actor, manager of the Lubin New Mexico company, bears the title of "the Belasco of the Photoplay," bestowed upon him by a prominent dramatic critic for his finished work in the silent drama. Many of the progressive exhibitors, however, have found other phrases to advertise the popular screen star, such as "the man who put the 'real' in realism," "the realist," "the artist-producer," etc. In England Mr. Fielding is known as the "perfect villain."



FIRST ANNOUNCEMENT  
OF THE

## Colonial Motion Picture Corporation

THE COLONIAL MOTION PICTURE CORPORATION has secured the rights to produce in photo-play form the best-known literary works of the following famous authors:

SIR GILBERT PARKER, Author of "The Right of Way," "The Battle of the Strong," "Seats of the Mighty," "The Penalty," etc.  
GEORGE RANDOLPH CHESTER, Author of "Get-Rich-Quick Wallingford," etc.  
RUPERT HUGHES, Author of "Excuse Me," "The Old Nest," "Miss 318," etc.  
GOUVERNEUR MORRIS, Author of "The Claws of the Tiger," "The Penalty," etc.  
EMERSON HOUGH, Author of "The Mississippi Bubble," "54-40 or Fight," etc.  
JAMES OPPENHEIM, Author of "Dr. Rast," "Idle Wives," etc.  
FREDERIC ARNOLD KUMMER, Author of "The Brute," "The Other Woman," etc.  
MRS. WILSON WOODROW, Author of "Sally Salt," "The Silver Butterfly," etc.  
GEORGE BRONSON HOWARD, Author of "Snobs," "The Double Cross," "Broadway to Paris," etc.  
MABEL HERBERT URNER, Author of "The Journal of a Neglected Wife," "Their Married Life," etc.  
LARRY EVANS, Author of "Once to Every Man," etc.  
JOHN FLEMING WILSON, Author of "The Man Who Came Back," etc.  
COSMO HAMILTON, Author of "The Blindness of Virtue," "The Door That Has No Key," etc.

The copyrighted works of these famous authors will be presented in the form of one-or-more-reel COLONIAL Features.

The first of the productions will be Sir Gilbert Parker's masterpiece, "Seats of the Mighty."

"Every COLONIAL Picture is a Feature."

## Colonial Motion Picture Corporation

18 East 41st Street,

New York City

30  
FAMOUS  
FEATURES  
A YEAR

Daniel Frohman  
PRESENTS

the noted Character Actress

CECILIA LOFTUS

in the popular novel and famous play

"A Lady of Quality"

BY

FRANCES HODGSON BURNETT

Published by Chas. Scribner's Sons

An idyllic blending of the romance, beauty and daring of the days of knighthood—a brilliant reproduction of the warmth and color of a picturesque period.

IN FIVE REELS

RELEASED JANUARY 1st, 1914

FAMOUS PLAYERS  
FILM COMPANY

Executive Offices Times Bldg. N.Y.

ADOLPH ZUKOR  
PRESIDENT

DANIEL FROHMAN  
MAN. DIRECTOR

30  
FAMOUS  
FEATURES  
A YEAR

30  
FAMOUS  
FEATURES  
A YEAR



# FEATURE FILMS ON THE MARKET



FILM DRAMATIZATION OF CHARLES KLEIN'S "THE THIRD DEGREE," BY LUBIN COMPANY.  
Spectacular Feature Production in Five Reels, Which Will Be First Release on General Film's "Photoplay Masterpieces" Service.

## "LEAH KLESCHNA" ENJOYABLE

"Beauty Unadorned" a Good Vitagraph Comedy—Kalem Produces  
Two-Reel "Uncle Tom's Cabin"—"Alexia's Strategy"

### "LEAH KLESCHNA"

Produced in Four Parts and Released Dec. 10, by the Famous Players Film Company.

Leah Kleschna ..... Carlotta Nillson  
Clara ..... Hal Clarendon  
Paul Byrland ..... House Peters  
Schram ..... Alexander Gaden  
Raoul Berton ..... Frank H. Crane  
Claire Berton ..... Madeline Traversa  
Charlotte ..... Anabel Dennison  
General Berton ..... Vincent Sternord  
Sophie ..... Eleanor Powers

Carlotta Nillson, one of the greatest of American actresses, has played the feminine lead in the filmed version of C. M. B. McLellan's well-known play. And it is not more fair to bring the talents of so fine an artist to the bar of severe criticism on her first appearance before the motion picture camera, than it would be to bring the amateur performer before the critic of the legitimate stage.

In the drama of the legitimate stage the intonations of the human voice play a far larger part in the placing of the situation before us than we realize, until we see the same artist endeavoring to put a story over on the motion picture screen, where the art of pantomime alone stands supreme. Carlotta Nillson no doubt felt and spoke the emotion which she intended to portray, but her face did not give evidence, as the camera demands, of the varied emotions that it behoves Leah Kleschna to betray in the development of the story.

In order that we be not misunderstood, the filmed version of Leah Kleschna, viewed in a general way, is an excellent sample of the feature film production. Hal Clarendon as Kleschna was quite at home; House Peters as Paul Byrland upheld the respectability of the play; Alexander Gaden as Schram was what was to be expected of the accomplice of Kleschna; Frank H. Crane as Raoul Berton gave an excellent rendition of the role; Vincent Sternord as General Berton was delightfully dignified in the part; while Madeline Traversa as Claire Berton, Anabel Dennison as Charlotte, and Eleanor Powers as Sophie aided the atmosphere of the play as much as their opportunities would allow.

An effort to maintain something of the kindly human in Kleschna has been aimed at in the interpolation of a canary bird in a cage, which is the only intimation of purity or kindness which finds its way into the atmosphere of the home of the master thief.

A slight jerkiness of action noticeable in the production is no doubt due to the inexperience of some of the players in the technique of the motion picture stage. But, after all is said that can be said of detriment to the film, a general summing up finds the production a particularly enjoyable one. The picture is bound to please; and with the added attraction of the steadfast personality of an artist of the unusual talents of Carlotta Nillson there is no question of its success.

### "BEAUTY UNADORNED"

Two-Reel Feature Produced by the Vitagraph Company, Under the Direction of H. Rogers Lytton and James Young. Story by Sidney Drew. Released Dec. 5.

Commodore Blunt ..... Sidney Drew  
Irene Pearl ..... Ethel Lovell  
Helen Preston ..... Clara Kimball Young  
Henry Blunt ..... James Young  
Mathews ..... George Stevens

Captain Smith ..... William Shea  
Mrs. Preston ..... Alberta Gallatin  
The Viscount ..... Temple Saxe

A two-reel comedy, well constructed and with clever acting by a large cast, most of the interest being contributed by the antics of the old commodore. Good direction is evident in the details of the play, novel situations on board the yacht at sea, easily understandable, and lots of laughter distributed throughout its entire length. At the end of the first reel and the beginning of the next the action lags perceptibly. Pacing is very evident. The alternating of the scenes where the two couples are making love, while entertaining at first, grows tiresome. The honors for acting go easily to Sidney Drew as the commodore, with Alberta Gallatin as the next most pleasing.

The story concerns a commodore who takes his son, the girl he wants him to marry, her mother, a widow, and two adventurers, a woman who has infatuated the son, and a bogus count who has turned the head of the daughter, out to sea on his private yacht. When the guests are asleep the commodore steals the false hair, teeth, padding, etc., of the unwelcome guests, and then has his crew pretend a shipwreck. When the young folks see the adventurers without their make-up, they quickly decide to marry one another.

### "UNCLE TOM'S CABIN"

Two-Reel Feature Produced by the Kalem Company. Released Dec. 17. Directed by Kenan Beul.

Uncle Tom ..... Henry Hallam  
Haley ..... James H. Rose  
Shelby ..... H. Stinson  
Mrs. Shelby ..... Miss Lacroft  
George Harris ..... Guy Coombs  
Eliza Harris ..... Anna Nilsson  
Baby Harris ..... George Hallister, Jr.  
St. Clair ..... J. Vincent  
Tommy ..... Marion Cooper  
Simon Legree ..... Hal Clements

Once more the ever-popular Uncle Tom's Cabin is produced, this time in two reels brimming with action. To judge by the interest that it excited, this offering has not lost any of its popularity. Indeed, it would be hard to find a subject better known and exciting more interest than this well-known slave classic by Mrs. Harriet Beecher Stowe. Many productions, both on the screen and many more on the stage, have been the predecessors of this latest attempt, but it is fair to say that none have, nor will, excite more interest than this version, into which almost the whole action of the book has been crowded within the space of two reels. Indeed, one of our criticisms would be that the director, who deserves the highest praise otherwise for his staging, has attempted to put too much into the two thousand feet of film. The complaint may also be made that there is quite a lot of slaughter, shooting, etc., in the play. Doubtless this is unpleasant, but the director has preferred to give us the revolting conditions of the old slave days, in all their reality, rather than sacrifice this essential atmosphere because of the qualms of the faint-hearted. The acting of the above cast was all true to the period and excellently well done, so much so as to make it hard to pick for distinction any particular one. The scene on the steamboat deserves particular mention. We believe, however, that the characters did not "make-up" to meet the descriptions in the book.

### "ALEXIA'S STRATEGY"

Produced in Two Parts by the Edison Company and Released Dec. 5.

James Trexel ..... Charles Ogle  
His Wife ..... Mrs. William Bechtel  
Alexia ..... Mary Fuller  
Walter Young ..... Harry Beaumont  
John Osgood ..... Bixelow Cooper  
Usakoff ..... Frank McGlynn

Alexia's Strategy is a large tribute to the talents of Mary Fuller, who has played the role of Alexia in a manner which would imply careful thought and study of the character of Alexia previous to the actual portrayal of the character on the screen. She has imbued the role with womanly sweetness, affection, and those powers of intuition that attach to the finer fibers of the feminine character. The delightful intelligence which is displayed by the young woman in her rendition of the role of Alexia must serve to endear her to the more intelligent public mind.

The composition of the production is of the most artistic type, settings are refined and appropriate in the domestic portions of the picture, and equally well suited to the occasion in other portions that call for less delicate treatment in the matter of settings. Realism has been moulded into the various scenes of the picture by the total obliteration of the tendency to overact. Bixelow Cooper in the guise of the villain is particularly commendable for this quality. Charles Ogle is reality itself in the role of Mr. Trexel, father of Alexia, and Harry Beaumont is also seen at his best as Young, the cashier, and lover of Alexia, whom Osgood (Bixelow Cooper) has played false, succeeding in accomplishing his arrest that he may the more easily ply his plans for the possession of Alexia.

Frank McGlynn plays the role of Usakoff, and plays it well, adapting himself to the versatility required of the part in a manner that proves him master of the art. From the time he appears as a derelict returning the purse of Osgood, in which he has found a card leading him to the whereabouts of its owner with a plan to gain reward of some sort, to his entrance to the drawing-rooms of the rich with Osgood, whose accomplice in crime he has become, he is there with the right idea.

As the story runs, Osgood takes advantage of the opportunity which offers itself through the illness of Young to handle the work usually entrusted to Young, and to compromise him by altering the figures in his balance book which make it appear that Young has made away with securities amounting to some \$400,000, the bonds representing that amount being found in the rooms of Young, having been placed there by Osgood in his absence. Young is therefore arrested, tried, and sentenced to a term in prison.

It so happens that during the trial Alexia, who thus far has had no cause to mistrust Osgood goes to him for advice, and finding the derelict Usakoff with him, a ghost of a suspicion generates in her mind, and several months later Alexia, having played her cards marvelously well, is enabled to free her lover. Osgood, who has by this time made a proposal of marriage to her, goes West to meet Usakoff, who is in charge of the securities, with the intention of selling them, and comes back accompanied by Usakoff, whom he introduces into society. The jealousy which arises between the two men on account of Alexia, who has promised to give Osgood a decided answer on his return from the West, is the pivot upon which Alexia is enabled to turn the climax of the situation. A couple of detectives stationed behind screens in the reception room, Usakoff unwittingly persuaded to tell the entire story of the embezzlement, and Osgood entering at the most opportune time so far as the development of the story is concerned, the two perfidious wretches are taken into custody. Young is released from prison on bail pending another trial, and the story ends, leaving the spectator convinced that all is going to be well. Walter Edwin has directed the filming of the story, which was written by Frank Dormondont.

ing the spectator convinced that all is going to be well. Walter Edwin has directed the filming of the story, which was written by Frank Dormondont.

### "THE 'PAY AS YOU ENTER' MAN"

Written by Mabelle Helkes Justice. Produced in Two Reels by the Essanay Company and Released Dec. 5.

Mr. Rosser ..... Richard Travers  
Mrs. Rosser ..... Irene Warfield  
The Employer ..... E. H. Calvert

Here is a somewhat new departure in the line of a Christmas story, and a very delightful one it is. Apart from the excellent work of the players, one of the charms of the production is the efficiency displayed at the photographic end, in praise of which too much cannot be said. Previously the Christmas story has had to do principally with the child and its Christmas stocking, Santa Claus and his wonderful reindeer, and the usual accessories of the traditional Christmas. In the Essanay production we have a delightful atmosphere pervading the picture, not a little comedy thrown in with a tragic situation, and a complication that ends prettily despite the fact that the children of salesman Rosser came so nearly being left without any Christmas at all through the over-zealous determination of father that they should have a Christmas turkey at any cost.

Saleman Rosser lived some twenty miles by train and then some more by trolley away from his place of employment. He earned, and had been contented to do so for ten years back, twenty dollars per week for working early and late at the harassing employment of selling goods. Neither had it ever occurred to him now that he had a wife and small family of children, that the world was not using him exactly right. Christmas came around in the year of our story finding the bank account of the Rosser family so depleted that the question of a turkey for Rosser, who always paid as he went, seemed almost out of the question. But with the tiny voices of the little ones ringing in his ears as he hustled to town over railroad and trolley line on the morning of the day before Christmas, his resolution failed him, and when night came and the temptation of live turkeys and roulette wheels presented themselves before his envious eyes, the raiding of one of the graft dens found Rosser the proud possessor of a turkey, which exuberant condition was soon followed by a ride in the patrol wagon.

The situation, with all the pathos attending it, is at the same time permeated by a comic element that is delightful. Richard Travers is to be congratulated for the unsophisticated guile in which he clothes Rosser and all his actions. The climax of the story arrives when Rosser, having realized that nothing short of a miracle will loosen the hold of the law on him until the day after Christmas, sends for his employer, whom he has never seen, and begs him to go the \$500 bail which is required for his release. Here the situation grows in pathos, for the employer, found at his club, comes to the jail to look up the man whom he has never seen, goes his bond after finding out to his amazement the difficult condition in life which Rosser has been called upon to attack on a mere pittance of a salary; and not alone this, but he sends a bunch of sweet violets to Mrs. Rosser and adds a handful of bills to be spent for the entertainment of the children on Christmas Day. The "pay as you enter" man had learned his lesson, the wife and children were happy without ever knowing what kept papa so late coming home on Christmas Eve, and the production left a delightful taste in one's mouth when it was over.

The Essanay director is particularly to be congratulated on the delightful domestic atmosphere which he has introduced into portions of the picture.



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"THE UPRISING OF ANN"—Western Drama Monday, December 15  
Her husband is infatuated by a pretty school teacher. Ann tells him to make his choice between them. He shame-facedly admits his weakness and pleads forgiveness. ANNE SCHAEFER, GEORGE HOLT and MYRTLE GONZALEZ are an excellent cast.

"UP IN A BALLOON"—Comedy and Educational Tuesday, December 16  
1. The young couple go up in a balloon. Get married up in the air and sail on their honeymoon through the clouds. The old folks are madder than wet hens. 2. An interesting exhibition of intelligent brute industry.

"ANY PORT IN A STORM"—Comedy Wednesday, December 17  
Two old salts contemplate a voyage in matrimony. Their intended wives get married. The old fellows are happily disappointed and the old maid mourns her lot. GEORGE KUNKEL and CHARLES BENNETT are the two old salts.

"THE FACE OF FEAR"—Drama Thursday, December 18  
In a terrible encounter with two desperate Indians, the two soldiers kill one and the other flees in terror to his tribe; who hand him over to his pursuers. A strong portrayal by the Vitagraph Western Company.

"THE GIRL AT THE LUNCH COUNTER"—Comedy Friday, December 19  
Cutey is in love with the girl. He goes to propose and finds she is his aunt-in-law. JOHN BUNNY, LILLIAN WALKER, FLORA FINCH, WALLIE VAN and KATE PRICE make this a very funny comedy.

"THE ANCIENT ORDER OF GOODFELLOWS"—Drama Special Feature, In Two Parts, Saturday, December 20

Jerry has troubles of his own, but tries to lessen those of others. He comes face to face with a desperate criminal and lands him in a cell. Christmas day is a day of rejoicing for him and his little protegee. HUGHIE MACK takes the lead with AUDREY BERRY, WILLIAM SHEA and MARY MAURICE.

## SIX A WEEK

"A CHRISTMAS STORY"—Drama Monday, December 22  
"HER FAITH IN THE FLAG"—Drama Tuesday, December 23  
"THE HONORABLE ALGERNON"—Comedy Wednesday, December 24  
"THE SPIRIT OF CHRISTMAS"—Drama Thursday, December 25  
"THE GOLF GAME AND THE BONNET"—Comedy Friday, December 26  
"HEARTSEASE"—Drama Special Feature In Two Parts Saturday, December 27

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## FEATURE FILMS

and later, by means of the secret ring, learned was the thief at the vault. She does not forgive and marry him.

### "A MODERN PORTIA"

Two-Reel Drama, Produced by Pathe Freres and Released Dec. 11.

Isabel Vincent ..... Miss Davida  
Dr. Carpel ..... Mr. Joubert  
Mrs. Norman ..... Madame Bado  
Helen Norman ..... Miss Belmont

A fairly good story has been chosen upon which to base this film; but in its development with artistic and appropriate settings apparently little thought has been given to the casting of the characters, and the result is a somewhat crude production. The young woman playing the role of Helen Norman is too inexperienced in the art of pantomime to be any material help in conveying the central idea of the story; the love-making of Isabel Vincent (the modern Portia) and Dr. Carpel (the villain of the play) is of such an unpassionate, uninspired variety that it is almost ridiculous. And when the young woman comes to plead the case of her client against her lover the situation waxed so unnatural that the production becomes uninteresting.

### "THE HUNCHBACK"

Two-Reel Feature Produced by the Kalem Company. Released Dec. 15.

Humpty Jackson ..... John Moore  
Marie Carver ..... Alice Joyce  
John Williams ..... Harry Millard

A two-reel drama that starts back at the time the characters were kids, for the motive, and in true Gaboriau style shows how this affects the later destinies of the children. The plot is well constructed and ends with a satisfactory climax after a thrilling encounter with the officers of the law. The way the written letters are shown on the screen, folded as they should be, is highly commendable. In the beginning the plot is slightly disconnected, and it seems as though there were some unnecessary shooting and slaughter. The laurels for acting go to Tom Moore as the hunchback. As children Marie knocked down little John Williams, and the doctors predicted lifelong spinal deformity for him. Now that her parents are dead, she becomes engaged, and happens to tell her fiancé about the childish accident. A hunchback burglar overhears it, and enters, claiming to be the one she maligned, showing her by his condition what the accident has brought him to. She feels sorry for him, and on his demand promises to marry him, so as to help him. About then a stranger comes to the real estate office of her fiancé, and proves to be the child John, in good health. Of course the girl is overjoyed at the unmasking of the villainous hunchback, who is killed in a duel with the officers of the law.

### "THE BOOMERANG"

Two-Reel Drama Produced by Essanay Company. Released Nov. 14.

The Secretary of War ..... Thomas Commerford  
His Daughter ..... Irene Warfield  
A Dual Personality ..... E. H. Oliver  
The Head of the Spies ..... Jules Farrar

A drama that holds the interest by means of one of its characters who plays a double personality, and until we see him change from one disguise to another, the mystery is maintained. The story loses a certain amount of climax because the vital key to the plans is not lost. The acting is fine. It is impossible to find fault with this production, outside of the story itself, which, however, is above the average. A secret band, all wearing the same kind of rings, determine to steal the plans of a new model of aeroplane from the office of the Secretary of War. A meeting of the cabinet of the Secretary is in progress. One of the cabinet, Dorsey by name, drops the plans from the table and pushes them under the carpet. At the same time the lights are turned out by a confederate on the outside. The rest of the board suppose, of course, that the plans were stolen while the lights were out. But the vital key to the plans is safe, and is locked up in the vault. The daughter is engaged to Dorsey, her only unhappiness being that he won't tell her why he wears that peculiar ring. To lose the plans means ruin for the Secretary, while at the same time the head of the spies sends Jules back for the key. Suspecting that an attempt will be made to steal the key, the girl hides it in the waistcoat, putting blank paper in the envelope. She keeps guard, but doses off, whereupon a hand with the ring reaches in, gets the pistol, and extricates all the bullets, except one. He then opens the vault and takes out the envelope which is marked as containing the key. She pulls the trigger in vain, and he goes out, obscuring his face. She follows him to where his confederates are, is captured and taken to the house where the spies meet. She jumps out of the window and follows them to where they have gone to give the key to the general. As he opens it and finds the empty paper, she haunts them to their face. They throw her into the same room where Jules is changing his disguise into the personality of Dorsey, for the pursuit is growing hot. As her father and the police burst in, she rips the disguise from the face of Dorsey, and there, to the heartbroken girl, is revealed Jules, whom she has followed,



## FIVE-A-WEEK ESSANAY



COMING FRIDAY, DECEMBER 26

### "THE GREAT GAME"

(IN TWO PARTS)

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A startling up-to-the-minute political drama of importance. The political machine fails to accomplish their purpose—and the mayor laughs at their bribe. New and novel situations in this excellent story make it a worthy feature. Heralds and posters now ready.

Released Tuesday, December 23

### "A VAGABOND CUPID"

A drama on the high seas of romance, piloted by a vagabond cupid. Eleanor Kahn, Irene Warfield and Richard C. Travers featured.

Released Wednesday, December 24

### "AT THE OLD MAID'S CALL" "GLIMPSES OF RIO DE JANEIRO"

A comedy of shrieks from beginning to end, with Wallace Berry and "Smiling Billy" Mason, and a splendid scenic travelogue.

Released Thursday, December 25

### "THAT PAIR FROM THESPIA"

A rip-roaring Western comedy, with Augustus Carney and Victor Fotel.

Released Saturday, December 27

### "A SNAKEVILLE COURTSHIP"

Another one of those famous Western comedies with "Sophie Clutte," "Slippery Slim," "Rawhide Bill" and "Mustang Pete." This is a winner—book it.

COMING FRIDAY, JANUARY 3

### "THE AWAKENING AT SNAKEVILLE"

(IN TWO PARTS)

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## COMPANY SEEKS DAMAGES

Kinematophone Company Alleges Manufacturer Failed to Keep Contract

Alleging that the failure of the Hudson Woodworking Company to live up to its agreement in the matter of manufacturing machines had cost it the loss of a contract, the Kinematophone Company, Inc., has brought suit against that company seeking \$5,000 in damages. The complaint recites that the Kinematophone Company had entered into an agreement with the defendant to build one hundred machines for them, and that \$1,000 in advance royalties were paid. The Hudson Company, it is alleged, failed to live up to the contract, causing the plaintiff to lose \$5,000, due to its inability to keep a contract with B. F. Keith for five of the machines.

## MUTUAL FILM RELEASES

**Monday, Dec. 23.**  
(Amer.) The Shriner's Daughter. Two parts. Dr.  
(Loystone) A Bad Game. Com.  
(Nat.) Title not reported.  
**Tuesday, Dec. 24.**  
(Nat.) Title not reported.  
(Thos.) Title not reported.  
(Kay-Dee) Title not reported.  
**Wednesday, Dec. 25.**  
(Broche) Her Father's Story. Two parts. Dr.  
(Mutual) Mutual Weekly, No. 22.  
(Nat.) Title not reported.  
**Thursday, Dec. 26.**  
(Amer.) No release this date.  
(Domino) Elise of Erin. Two parts. Dr.  
(Loystone) Mugs Nerve. Com.  
**Friday, Dec. 27.**  
(Kay-Dee) Harvest of Sin. Two parts. Dr.  
(Prinson) Title not reported.  
(Thos.) Title not reported.  
**Saturday, Dec. 28.**  
(Amer.) The Love of San Juan. Dr.  
(Nat.) Title not reported.  
(Thos.) Title not reported.

## UNIVERSAL FILM RELEASES

**Monday, Dec. 23.**  
(Victor) Rory of the Boss. Three parts. Dr.  
(Imp) The Actor's Christmas. Dr.  
(Powers) What Happened to Freddie. Com.  
**Tuesday, Dec. 24.**  
(Gold Seal) Bloodhounds of the North. Two parts. Dr.  
(Crystal) My Brother's Evil. Com.  
(Crystal) The Baby Question. Com.  
**Wednesday, Dec. 25.**  
(Nestor) The Lightning Bolt. Dr.  
(Joker) Mike and Jake as Fugitives. Com.  
(Relair) The Highwayman's Shoes. Two parts. Dr.  
**Thursday, Dec. 26.**  
(Only) Animated Weekly, No. 94.  
(Imp) Love or a Throne. Two parts. Dr.  
(Nex) The Dream. Dr.  
(Frontier) Sin and the Bandit. Com.  
**Friday, Dec. 27.**  
(Nestor) A Tale of the West. Dr.  
(Powers) The Unhappy Pair. Com.  
(Victor) Miracle Mary. Two parts. Dr.  
**Saturday, Dec. 28.**  
(Joker) She Should Worry. Com.  
(Joker) St. Mito to Dismal. Dr.  
(Frontier) His Father. Dr.  
(101 Bison) The Water War. Two parts. Dr.

## EXCLUSIVE SUPPLY RELEASES

**Tuesday, Dec. 23.**  
(Gaumont) Dollar Bills at a Cent a Piece. Dr.  
**Thursday, Dec. 25.**  
(Gaumont) Lones and His Guardians. Com.  
**Friday, Dec. 26.**  
(Solax) The Shadow of Moulin Rouge. Four parts. Dr.  
**Saturday, Dec. 27.**  
(Gaumont) The Angel of the House. Three parts. Dr.

## LICENSED FILM RELEASES

**Monday, Dec. 23.**  
(Bio.) Her Government. Dr.  
(Edison) Products of the Palm—the Banana Industries. Jamaica West Indies. Ind.  
(Edison) Teaching His Wife a Lesson. Com.  
(Kalem) Gilt Edge Stocks. Dr.  
(Dubin) Through Flaming Paths. Dr.  
(Pathenay) Pathe's Weekly, No. 78.  
(Rela) The Open Door. Two parts. Dr.  
(Vita.) A Christmas Story. Dr.



"A CHRISTMAS STORY," VITAGRAPH.  
Holiday Film, Released Dec. 22, on General Film Programme.

IN conformity with promise to its patrons, the Selig Polyscope Company will release, on December 29th, "THE ADVENTURES OF KATHLYN." This is the first of a series of Oriental romances, picturized from the pen of Harold MacGrath, that in point of thrilling interest, in daring adventure with the savage denizens of jungle land and in spectacular magnificence [surpass any photoplays ever forwarded.



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IN THREE REELS—RELEASED DECEMBER 29th

## December 30th "THE STOLEN HEART"

This comedy is by Will M. Hough, author of many stage successes during the past decade, and derives a lot of fun from young swells and pretty girls amid picturesque surroundings.

## December 31st "FATHER'S DAY"

A touching story of why boys leave the farm in favor of the city. The hero of this, on sober second thought, returns home, a wiser and a better man.

## January 1st "GOOD RESOLUTIONS"

The Canadian Northwest is still a wild land of romance, and the Royal Mounted Police are among its daring and adventurous personages. This play tells how the wearer of the Victoria Cross redeemed himself.

## January 2d "AT CROSS PURPOSES"

A clever comedy romance, dealing with a distinguished authoress, who sends her maid's picture to an unknown admirer, which causes very amusing complications.

On the same reel with "BUSTER AND SUNSHINE," a juvenile comedy in which guileless youth shows the winning way to knowing age.

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**Tuesday, Dec. 23.**  
(Cines) At Cross Purposes. Two parts. Dr.  
(Edison) The Unward Way. Dr.  
(Ess.) A Vagabond Cupid. Dr.  
(Lubin) Between Dances. Com.  
(Lubin) A Collier's Cupid. Com.  
(Pathenay) An Indian Don Juan. Dr.  
(Selig) Mother Love, vs. Gold. Dr.  
(Vita.) Her Faith in the Flag. Dr.  
**Wednesday, Dec. 24.**  
(Edison) Mary's New Hat. Com.  
(Edison) The Janitor's Quiet Life. Com.  
(Ess.) At the Old Maid's Call. Com.  
(Ess.) Glimpses of Rio de Janeiro. Sc.  
(Kalem) The Big Horn Massacre. Two parts. Dr.  
(Pathenay) Two up a Tree. Com.  
(Selig) A Din in the Briner. Com.  
(Vita.) The Honorable Algernon. Dr.  
**Thursday, Dec. 25.**  
(Bio.) Her Wedding Bell. Dr.  
(Ess.) That Pair from Theopis. Com.  
(Lubin) The Parasite. Three parts. Dr.  
(Melies) The Ruins of Angkor-Thot. Sc.  
(Pathenay) Lady Madcap's Way. Two parts. Dr.  
**Friday, Dec. 26.**  
(Pathenay) Pathe's Weekly, No. 78.  
(Selig) Dec. Yak's Christmas. Com.  
(Vita.) The Spirit of Christmas. Dr.  
**Saturday, Dec. 27.**  
(Edison) A Tudor Princess. Two parts. Dr.  
(Ess.) The Great Game. Two parts. Dr.  
(Kalem) Talcum Powder. Ind.  
(Kalem) Emancipated Women. Com.  
(Lubin) The Death Trap. Dr.  
(Selig) His Sister. Dr.  
(Vita.) The Golf Game and the Bonnet. Com.  
**Sunday, Dec. 28.**  
(Bio.) The Club Cure. Com.  
(Bio.) The Suicide Pact. Com.  
(Edison) A Proposal from Mary. (Being the Sixth Story of "Who Will Marry Mary.")  
(Ess.) A Snakeville Courtship. Com.  
(Kalem) Her Indian Brother. Dr.  
(Lubin) The Doctor's Romance. Dr.  
(Pathenay) The Moth and the Flame. Two parts. Dr.  
(Pathenay) Corfu, an Isle of Ionian Sea. Tr.  
(Vita.) Heartcase. Two parts. Dr.

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DIRECTOR

Universal Film Company

## FEATURE FILMS

**The War of the Waters** ("101 Bison," Dec. 25).—The story of this two-reel film is especially suited to plenty of action. It is a tale which is fraught with a good deal of human interest, and has been developed to produce more than one thrill. The foreman over the erection of an immense aqueduct is discharged from office and placed over one of the gangs. In revenge for this, he plots against the new foreman, enlisting a gang of Indians to aid in ruining his work. After several fruitless attempts to delay the progress of the aqueduct by exploding the powder house, etc., at last the day of the opening of the aqueduct arrives, and, with a desperate determination, the scoundrel goes to work again, this time with the intention of destroying the aqueduct itself. A friendly Indian girl is the savior of the situation, and the affair ends in the culprit being routed and his Indian accomplices being buried over the cliff.

The production is an interesting one, well photographed, and generally speaking, consistent and smooth in development.

**The Blight of Wealth** (Thanhouser, Nov. 25).—There is not an especially strong call in this film of two parts, in which situations seem to be rather forced. What fault there is does not lie with the players, who have done justice to every opportunity afforded them; neither is the photographer at fault; on the contrary, some very effective work is credited to the camera in this production. David Thompson and Flo La Badie play the principal roles, both doing excellent work. As the story runs, a quarry worker takes a rapid leap to wealth, which, the picture proves as it progresses, he would have been better off without. The sudden lift which the acquisition of wealth gives him into the social circle paves the way for his marriage to an heiress, with whom he goes abroad, leaving the entire business manipulation of the quarry in the hands of subordinates. It transpires that trouble and very little real joy follows in the wake of absorption to an idle life, and in that portion of the story which introduces an unscrupulous baron into his domestic life are excellent opportunities for strong dramatic efforts that have been taken advantage of. The harassing situations of the baron to the wife of the quarry owner results in a sabre duel between the two men which adds a bit of color that is rather an appreciated item. The picture is scarcely strong enough to back up its title, although it will no doubt provide pleasing entertainment for the average audience.

**The Voice of Angelo** (Lubin, Exclusive, Dec. 4).—A two-reel drama with an Italian-American setting. The director has attempted something new in choosing this field, and has succeeded admirably in everything except his atmosphere and in some of the acting, although it is unfair to blame him for this. The story is interesting throughout, and there is a strong enough plot to send the spectator away pondering about the frailties of human nature which this play exposes so well. The characters are well chosen to show the Italian temperament

in all its excitability and family love. The story is one of sacrifice on the part of the parents, and goes on to show how this is rewarded by their son disowning them. It is the old story of how unhappiness is almost sure to follow when the younger generation advances above the older generation. The acting is not praiseworthy, although the work of the mother and the son was fairly good. Angelo is the artistically belined son of an Italian grocer, who wants his son to come into the business with him. However, he and the mother give all their savings to give him a vocal education. On the night of his first triumph he elicits his parents and sweetheart for some society people, and rumor soon has him engaged to a society miss. His fast life soon ruins his voice irreparably, and, disowned by the people who flattered him when he was a public success, he is glad to come back to his parents and sweetheart.

### JACK NOBLE WITH MUTUAL

Jack Noble is the latest addition to D. W. Griffith's staff of directors. Director Noble has had a varied experience in pictures, including engagements with the Thanhouser, Solax, and Hyno companies. Before entering the film game he was for seven years a lieutenant in the United States army, an experience which he has found very valuable in the staging of military productions. Frank Bennett, formerly leading man for Florence Lawrence, has completed arrangements with the Mutual to appear under D. W. Griffith's direction.

### VITAGRAPH XMAS STORIES

The Vitagraph Company of America has completed three Christmas films that seem certain to please everybody since they treat of the holiday from the three well-established aspects. The films are: A Christmas Story, The Spirit of Christmas, and The Ancient Order of Goodfellows. The stories treat, respectively, of the first Christmas, the spirit of Christmas manifested through the lives of little children, and the effect of the Christmas spirit over their elders.

### POWER COMPANY AT EXPOSITION

The Nicholas Power Company has given another evidence of its wide-awake policy by having the only exhibit touching on the motion picture subject at the International Exposition of Safety and Sanitation. The exhibit which is at Grand Central Palace and will continue until Saturday night, demonstrates the safety appliances of their machines in a specially constructed theater on the third floor, where the current releases of the various film companies are shown from 2 P.M. until 10.30 each day.



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## REVIEWS OF FEATURE FILMS



## "THE DIVER"

Two-Part Drama by Marguerite Bertech.  
Produced by the Vitaphone Company Under  
the Direction of Captain Harry Lambart.  
Released Nov. 8.

Mile. Vivian ..... Mile. Ideal  
Rita Melrose ..... Rose Tapley  
Margaret Bracken ..... Lillian Mulhearn  
Rupert Bracken ..... Charles Welton  
John Hawley ..... Earl Williams  
Agatha ..... Florence Foley

John Hawley, a clubman, sees Mile. Vivian, a professional diver, performing at the Hippodrome, seeks an introduction, and is smitten with her charms. He and his friend, Rupert Bracken, invite her to give a private diving performance at a lawn party at the Bracken villa. Before the exhibition Mrs. Bracken notes the great interest her husband is taking in the diver, and gets jealous. Rita Melrose, a young widow, secretly in love with Hawley, also displays symptoms of the green-eyed monster, and during Mile. Vivian's act the two leave their chairs and walk off the lawn. Mrs. Bracken is suddenly called away from home by the illness of her cousin Alice. Bracken, while sending a bouquet home to his wife with instructions to take it to the sick girl, meets Hawley at the florist shop. The latter sends some flowers to his friend's daughter, little Agatha. Both bouquets arrive after Mrs. Bracken has left the house. Rita, desiring to crush Bracken's infatuation for the actress, takes his bouquet and sends it to Mile. Vivian, instructing the messenger boy to drop one of Bracken's initial handkerchiefs on the floor of the diver's apartment. Hawley calls on the performer, recognizes the bouquet his friend sent to Alice, and also discovers his handkerchief. Bracken leaves on a business trip. The wily widow disguises herself in a suit of Bracken's evening clothes, lies in wait for Hawley on the diver's porch after sending the clubman an anonymous note, and as she sees him approaching leaves the house, conveying the impression that the caller was Bracken. Weeks later Bracken takes his family to Niagara Falls. Mrs. Bracken discovers that Mile. Vivian is playing at the resort and suspects her husband of having selected Niagara to be near the diver. Little Agatha leaves her maid, wanders about the banks of the river, steps into a rowboat, and is about to be carried over the Falls when she is discovered by the actress. Mile. Vivian dives from the bridge, swims to the boat, takes the child, and after a superhuman effort in struggling against the mighty current, succeeds in bringing her to shore. The conscience-stricken widow, deeply affected by the diver's heroism, confesses her guilt to Hawley, who loses no time in speeding to his charming nymph.

Though the mechanism of the carefully manufactured story shines through the canvas, it furnishes an ideal vehicle for the diver. Mile. Ideal's feat of swimming the whirling rapids with a child in her arms is nothing short of marvelous, and wins a burst of applause from the audience. The players give a creditable performance throughout the piece. Director and photographer worked hand in hand, and succeeded in turning out a film of great commercial value.

**The Master of the Garden** (Selig, Dec. 8).—A two-reel production that opens strongly with a dramatic scene that causes the fear that it cannot keep up to the high pitch that the beginning sets. Instead it grows imperceptibly stronger and more intense as the story progresses, one stirring scene succeeding the other, until it ends after two reels, the full crescendo reached. It is the old subject of the social evil, but so well, so delicately handled, to bring out only the portion of it all, that it ranks among the masterpieces of current motion picture art of the present day. Not an unnecessary subtitle mars the continuity of this fine film. The scenery in the exterior scenes is magnificent; the camera has been used to the fullest advantage. The double exposure, whenever the figure of Christ appears, is some of the finest work in this line that we have ever seen. The acting is deliberate, understandable, and in keeping. The atmosphere is intense with unexpressed expectancy. The final scene where the forces of evil, a bit of allegory, are driven back by the repentant girl, cleansed of her sins in the arms of Jesus, is a happy ending to this film that caused sobe in every part of the house, an offering that will do one good to see. The story is the world-old tale of a girl whose lover deserted her, whereas she is forced from the house by her parents. She drifts to a house of vice, and years later her former lover, a lawyer, happily married, is the lawyer in a case in which the owner of the house in which she works, is on trial for "white slavery." When she lifts her veil, the lawyer is overcome, and the man is sentenced. The lawyer is overcome with grief, while the girl dies in the arms of her religion.

**The Duke Tailor** (Gaumont, Jan. 24).—This production in four reels, with an interesting prologue, is one of the most delightful of the Gaumont hand-colored films. Action of the consecutive and consistent sort marks the production from its commencement; the story is good, and has been played with a star cast of players. It is laid in the troublous times of the French Revolution. The Duke of Albano, as is shown in the prologue, has three years before the actual coming of the story, been pursued by rebels, and taken refuge in the house of one of the citizens of the State of which he is titular head. Ginetta, the daughter of the peasant, secretly loves him behind the bed of her father, who is ill, while the rebels search the house, and afterward converts him hidden among the hay in a market wagon to a solitary place on

the road leading out of the country. It is at this time that the Duke gives Ginetta his sister's ring as a talisman to keep her from harm. Later in the story when a reward of \$100,000 is placed on his head, and he is captured and sentenced to death, Ginetta, who is now a maid-in-waiting to the Countess Madeline, who also has grown to love the Duke, is again his savior, pleading for the revoking of his sentence, which appeal is listened to. A mock execution takes place, after which the Duke and Ginetta see the country leaving the assumption that later they will be made man and wife. The detail of the picture has been delightfully arranged, and the photography and coloring are beautiful.

**Romance and Duty** (Majestic, Dec. 9).—Produced in two reels, *Romance and Duty* is rather a peculiar type of drama, which with a little foresight might have proved an admirable subject for a burlesque. As it is, the production has been gotten over very acceptably and, surrounded with considerable atmosphere, the story of the picture does not fail to please, and at least we remember what it was all about, proving that it struck with some force. In the story the Crown Prince of Melvaria is fascinated by the charm and beauty of Pamela, daughter of Millionaire Krohn, who on a visit to Melvaria is presented at court. According to royal decree the crown prince is commanded to marry Princess Cecilia, of Bragger, and ere long we find his highness on his way to America and his lady love, having left a short note of refusal to comply with the wishes of the court. Count Von Blits, an emissary of the King of Melvaria, is sent to America to locate the prince and bring him back to his own country. This incident opens a series of rather interesting events which bring the prince back to his own country to lead the conquering army of his people to victory. A second attempt to marry him off to the Princess Cecilia occasions another trip to America by the unwearied Blits, who to his disgust finds the wayward prince in the embrace of Pamela, having told her that unless she bade him stay he would return to his own country. Needless to say, the refusal indicated in her Pamela previously, are brushed aside for the same old reason, and Blits is obliged to return to his king and his country empty handed and alone. The production has the charm of originality in the treatment of the subject, and will no doubt please.

**The Cipher Message** (Selig, Dec. 1).—Here is a two-part drama that has been very cleverly worked out. It is a production in which the secret has been kept until well nigh the end, when it transpires that Lionel and Marie Verker, who have played their game with exceptional ease, are two of Europe's fiercest crooks. The production has been developed with a good deal of originality and is a pleasing type of detective story. As the story runs, Lionel and Marie Verker learn that the Kents have returned from abroad. Straightway Lionel visits Lionel Beach in a house near the Kents. The opportunity presents itself when young Bob Kent is suddenly overcome in the water and Lionel, on the beach at the time, throws off his coat and swims out for him. The rescue brings the young man together, and ends in Lionel receiving and accepting an invitation to become a guest at the home of the Kents. Shortly afterward Muriel Kent discharges her maid, and Lionel wires Marie to apply immediately for the position, which she does and is accepted. Following her entry upon her duties of maid an interesting series of events take place, including the disappearance of a beautiful diamond brooch belonging to her mistress. Then comes the displaying of a pearl necklace and the cipher message sent by Marie to Lionel, who has come back to Europe; the discovery of his whereabouts by the detective and the accidental exchange of coats, through which incident the plot to steal the pearls is discovered, and lastly the grand climax, where the trap is set for Lionel, and as he looms the necklace of pearls from Muriel's neck, the detective, stepping from behind the portiere, confronts him with a pistol. The capture of the pair closes an interesting production.

**Michael Arnold and Dr. Lynn** (Gem, Jan. 15).—The opening scenes of this production, directed by Robert Leonard, are somewhat slow; at the same time they convey an adequate idea of the situation from which the story originates. The story is a melodrama, and has been developed with considerable vividness, which although it might be offensive to the more delicate sensibility, at the same time will doubtless find favor with the majority of picture fans. Robert Leonard in the role of Michael Arnold is not exactly convincing, there being lacking the necessary abandon that might have been to make the production a memorable photo-melodrama. The best work in the picture has been done by the player in the role of the father, Michael Arnold, son of Jordan Arnold, is a repairer of stringed instruments, and having married against his father's wishes, finds himself disinherited. Dr. Lynn, a former friend of Michael's, arouses the fury of the latter by making overtures to his wife, taking advantage of the opportunity that poverty offers to seek to destroy the good name of the wife. Later called to officiate at the birth of a son to Michael, he is made the bearer of a note to old man Arnold, telling of the happy event. The elder Arnold previously bedridden from presumably a stroke of apoplexy is so overjoyed that he reconsiders his former will, and intrusts Lynn with a package of papers and money to take his son to the west where he has been dead. Now it is that Lynn takes advantage of the sudden death of the old man to ruin Michael, and make it appear that murder has been committed, at the same time leaving a finger board of a violin beneath the widow of the old man's room, of which he has taken the key. Lynn goes to the door, in order that the murder may be traced to the younger Arnold. He also leaves the tell-tale papers on which he drops blood from an incision made in his own wrist, beside Michael, who from exhaustion has fainted asleep at his work table. The close of the picture shows Michael, who has been sentenced to prison, making his escape at a time when confusion is caused by an explosion in the prison yards. It so happens that he seeks refuge in the hut of Lynn, who, in the meantime, has been isolated from the world. A bullet from the gun of one of the prison guards, and which was intended for Michael, causes the death of Lynn, in whose pocket is found a confession of the injury he has done. The production has a happy termination, showing Michael at home again with his wife and young son.



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## REVIEWS OF LICENSED FILMS

**You've Got to Pay** (Pathé, Dec. 10).—A one-reel drama using a subject that you will guess by the fact that it could as well be called "After the Prison Door Opens." "The Shadow of the Past," "His Redemption," and many similar titles. This film brings to its use all the perfection that a good many previous examples enable it to reach in the way of acting, acting, photography, directing, and the mechanical details. But in the plot it fails to interest, because of its predecessors. The cast consists of Henry King, William Wolfert, Dave Porter, and Miss Pardee. The acting of Mr. Wolfert is a convincing characterization of an unsympathetic part. The convict is pardoned, works his way up in the bank, becomes engaged to the president's daughter, and then meets another ex-convict who blackmails him. Driven to desperation by the continual demands of the blackmailers, he confesses to the president about his previous record, but is promptly forgiven.

**Hilda, of Heron Cove** (Bell, Dec. 10).—A one-reel drama without any great deal of feeling to it, but with some fine marine settings and a few stirring scenes of adventure on the high sea. The acting of the cast was fairly uniform. It seems that at times the action went out of its way when there was a short cut, and simply so as to inject a little variety into a few situations that are very old on the screen. In the final scene, it is typical of man that he imagines the girl wants to marry him without ever having considered the girl's viewpoint. This part of the film is interesting enough, and makes a good climax. The story is about a fisherman, Hilda, who is mad at her lover, Hans, and goes to sea on her father's fishing smack. The crew are rough, and when they capture a millionaire, they want to hold him for ransom. Only Hilda helps him to escape. He takes her home, and imagines that he must marry the girl to repay her aid. Much to his surprise, after the novelty of the rich surroundings had worn off, she asks to be taken back to her father-land, which the young man is glad enough to do.

**Some Missions** (Lubin, Dec. 5).—A very fair bit of comedy is presented in a half-reel in the picture in question. The production is only one remove from farce-comedy, and is therefore rather difficult of proper classification, but is nevertheless, good for a half-reel laugh. On the same reel with an interrupted Courtship.

**An Interrupted Courtship** (Lubin, Dec. 5).—On the same reel with Some Missions. An interrupted Courtship is scarcely as meritorious as the preceding subject. It, too, is evidently intended for farce-comedy, but has not the extreme or eccentric element that the construction and development of a farce-comedy call for.

**Northern Hearts** (Bell, Dec. 5).—This picture, although nicely set, and photographed with the usual Bell's success is not exceptionally lived in plot. An attempt has been made to portray the hardness attending the execution of military justice, and to contrast it with that which is tempered with mercy. The story is not as interesting as it might have been. The point of the story sets over, however, which is no doubt of more importance than the mere detail of development.

**A Lesson in Jealousy** (Vitaphone, Dec. 5).—Here is a film that makes fine entertainment. In it Sydney Drew has thrown dignity to the winds, and made fun for the spectators in a manner that is delicious. Clara Kimball Young, too, and likewise Harry T. Morey have added greatly to the comedy of the situation, which leans strongly toward the farce order. The origination of the plot is the discontent of a wife over the fact that her husband never grows jealous, and in truth he proves to be singularly passive on the subject of his wife's male admirers. When at last the clash comes he determines to make believe that he is jealous, and Cousin John (Harry T. Morey) called in to aid in the development of the situation, the remainder of the picture teems with action and good fun. Clara Kimball Young is well cast in the role of the wife; her expressive countenance and usual delicate manner of treating a situation are exactly what this one calls for.

**An Equal Chance** (Bell, Dec. 9).—A one-reel drama with the atmosphere of the balsam woods and the Northern pines. A pleasing offering, telling about a modest maid of the woods and how she fell in love. It is thoroughly complete in every detail that goes to make a good film. Donald comes to the summer home of

Elsie, his betrothed. In the woods he meets a shy young creature with whom he immediately falls in love. He is called away for a year, and Elsie returns him his engagement ring, telling him that when he returns he is free to choose whomever he loves the best. In the meantime, the grandfather of the girl, Maria, dies, and this being her only relative Elsie takes her to live with her and dresses her with all the style with which she herself dresses. When Donald returns he seems to have no doubt that he wants Maria, and Elsie is left to cry out her anguish, having been fair enough to give the other girl what the author calls an "even" chance.

**The Heart of the Law** (Essanay, Dec. 9).—A one-reel drama with a good many weak points in the plot. For instance, when the father leaves he comes back disguised with a beard, and the detective finds this out. But how does the child know that it is her father? And also the detective visions a partner that he never saw. There are two glaring laws that seem reasonable. Outside of this, it is an average offering, with nothing very new in it. Some of the subtleties at crucial points do a great deal to aid the pathos of the story. It is a good example of the mysterious power of a woman's intuition coupled with the softening power that the sight of the transgressor's love of a woman for her husband has on another man. It concerns Burke, a detective assigned to catch Watson, a convict, escaped six years, and living happily with his wife and little girl. The detective takes a position in the house as butler, and is about to arrest the man who has assumed a disguise, fearing arrest for his escape. The little girl works her way into the heart of the detective and he decides to resign his position, and claim that he cannot find the fugitive. However, a telegram comes, saying that the escaped man has been proved innocent, and there is great rejoicing.

**Her Father** (Lubin, Dec. 6).—A one-reel drama of family pride and obstinacy on the one hand, as against loyalty and sacrifice on the other, not to mention drink. This offering does its best to encompass all the pathos possible out of a disagreeable series of situations set with dreary scenery, and acted stiffly by a cast composed of Velma Whitman, Henry Stanley, Raymond Gallagher, Betty Baird, A. Von Harder, and Henry King. There is little to recommend this film. Joseph De Grasse is the director, and Will M. Ritchey wrote the scenario. It concerns a drunken father whose daughter is in love with a young man whose parents will have nothing of the girl because of her besotted parent. When this is made clear to them, she prepares to leave the neighborhood, while the father has enough manhood in him to actually do so. A little brain storm on the young lover's part when he thinks the girl has gone, enables us to be present at the convalescent's bed when the parents give their consent. Father dies in a train wreck, the news of which the train conductor took very unconcernedly.

**That Suit at Ten** (Vitaphone, Dec. 10).—A two-person cast composed of James Lackaye and Florence Radinoff, with Mr. Lackaye carrying off the honors because of the laughable part he portrays. This offering is a clever conception of quiet comedy, that sounds a warning against the wiles of certain second-hand clothes traps. The man is tired of paying the high tailor bills, and buys a suit from one of the cheap stores for \$10. Getting caught in the rain, the suit begins to shrink, and, after enduring unbearable agony as he is bound tighter and tighter, he is extricated by means of a carpenter's outfit.

**Glimpses of Pond Life** (Pathé, Dec. 6).—On the same reel with Colonel Hees Liear. Highly interesting views of animal life in its lower forms on the stagnant waters of a pond. In particular the pictures of the damselfly, whose transparent shell allows us to see the workings of their anatomies.

**Performing Lions** (Vitaphone, Dec. 10).—A series of close-up views of some captive lions and the daring of their woman trainer, who calmly inserts her head in the mouths of each one in turn. On the same reel with That Suit at Ten.

**Colonel Hees Liear in Africa** (Pathé, Dec. 6).—A half-reel novelty film by J. R. Bray, the cartoonist, showing the comic pictures of the fictitious colonel in Africa among the wild animals. It holds our amused interest, and draws many a hearty laugh, but a little of this goes a long way. On the same reel with Pond Life.

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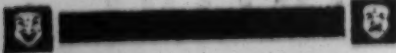
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## LICENSED FILMS



**An Enemy's Aid** (Lubin, Dec. 9).—A one-reel drama of the elementary type that demonstrates projectively, how a trapper trapped into his own trap. It is a commonplace Western rivalry for a girl that brings the explosive force of dynamite into more into prominence. It might be suggested that miners and prospectors usually wait until the smoke of an explosive has cleared away before they trust themselves to look where the blast was, no matter how much the director wanted to show the prospectors' eagerness. There were several other flaws in the plausibility but the play lost interest principally because the villain, John Hallaway, was too good looking to arouse our antagonism. To have a man, brave enough to plant a charge of dynamite and killed by fear, is unbelievable. Although we believe that the director should have shown us more of his subject's cowardice when he was shot up, waiting for the charge to explode. Louise Hunt is a likable heroine. She was assisted by Edgar Jones, John Hallaway and Jim Dwyer. The manuscript is by E. C. Hall, and the director is Edgar Jones. Tom is the prospector who is in love with Jane, whose father says it will be right for the couple as soon as he strikes a pay streak. Dan is the good-looking villain who is in love with the girl also, and who plans to blow up Tom's house while the latter is eating his lunch. However, Dan is hurt on his way to watch the explosion, and Tom finds him and carries him into his house, and leaves for the doctor. The girl has meanwhile discovered the cunning Tom, and set it out, but when Tom comes with the doctor, they find Dan dead from fright at being shot up in the house, which he thinks will explode any minute. The girl has discovered the way out which Tom overlooked, and she falls into each other's arms.

**The Stolen Plane** (Edison, Dec. 9).—Two much action to crowd into one thousand feet. This is a one-reel drama laid in an English army camp, and is faithfully filmed as far as atmosphere goes, and acting and setting and almost every quality that goes to make a film a success. It is stated that there is too much action, there are too many threads to follow, and the climax comes upon us almost before one has decided to accept the premises that the different motives offer. The content of the English call on for the man who has arisen from the ranks is not very well brought out. On the other hand, the aeroplane maneuvers in which the characters actually take part, is a scene that cannot be too highly praised. The film has originality all the way through. The scenario is by George M. Cohan, and the director is Charles Brabin. The director, and among those who acted well are Marc Macdermott, James Le Fre, Miriam Nesbitt, Fayelle Stender, and William Luff. Captain West is an aeroplane officer who has incurred the enmity of Captain Ashman, one of the blameless. The latter takes over money on some notes that are held by a foreign spy. Captain Ashman steals the plane of the new aeroplane, and is about to trade them for the notes, when Captain West interferes, forcing Ashman to resign from the army, and threatens the spy with arrest if he tries to collect on the notes. Then he goes into the garden where Ashman's sister is waiting for him.

**In the Elemental World** (Biograph, Dec. 9).—A one-reel study of the elemental impulses of the human animal, well acted, but with circumstances that make it hard to imagine the circumstances. A film without very much object except to show us some of the frailties of the human frame, and it may as well be frankly stated that the only interest in the film is the precarious position in which the woman is placed with regard to the man in the woods. There is no attempt to work out a plot, and it depends only in arousing interest as to in which man the woman will choose. There is nothing of love, only the blind obsession between a woman and a husband, and it seems likely that all this motive had been worked on as faithfully as the others, that the director would have allowed her to cast her fortune with the other man. The acting of the entire cast of three is fine. The story is about a hunter and his wife who are lost in the woods, and another hunter who meets the wife. How she vacillates from the one to the other according as they supply her with food and covering, is the best point brought out in the film.

**Broche Billy's Squaresness** (Hessany, Dec. 9).—A typical Western production in one reel. Good, clear, photographic, interesting, somewhat sentimental, some fine scenic effects, good acting, a plot that keeps us guessing for a while, lots of whirling riding, and much of excitement brings this "Broche Billy" film back to the former standard that these films once were. The plot takes a little long in developing, and in the end Broche Billy does not express quite enough emotion at being in jail with a long sentence facing him (probably because the next film will see him effecting his escape). The scene for the best acting goes to Mr. Anderson and Miss O'Brien who do well as Fred Carson, True Boardman, and Evelyn Sheldene. The story concerns Broche Billy, the outlaw, who is shot in one of his hold-ups, helped by a stranger, and out of gratitude gives the latter a trinket that he picked from one of the stolen moccasins. Suspicion of the hold-up attaches itself on this young man, who promptly saves the trinket to his sweetheart, Broche Billy chooses to give himself up, in order to free the man who befriended him from prison.

**The Foot Print Chase** (Kalem, Dec. 9).—A one-reel Western drama, that comes swiftly and intelligently. We are disappointed, however, to learn that this has nothing to do with the rest of the play, other than to serve in introducing the principal characters. The main plot is elementary in its conception, and arouses our curiosity more than it excites our interest, or creates an atmosphere of mystery has failed altogether. The settings are not of much aid in making the play more realistic. The principals in the play are Charles Wells, Helen Holmes, and Lee D. Maloney, who acquit themselves as well as the opportunity offers. The photography was excellent. The young man, Harry, makes his home with Strong and his daughter. An accidental shooting points toward Strong, through circumstantial evidence. Frank tries to give up his own life in place of Strong, but as the rope is tightening around his neck and the vultures are pecking overhead, proof comes which exonerates them both. Slow music for Frank and the girl.

**Ulster Day in Ireland** (Kalem, Dec. 19).—On the same length with "Frased Fagin's Adventures" this shows scenes in old Erin that will be dear to the hearts of all dwellers on that Isle. Interesting and clearly photographed.

**The Electrician's Hazard** (Kalem, Dec.

## WM. CHRISTY CABANNE

## DIRECTOR

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Latest Biograph Successes, "By Man's Law," Released Nov. 22

30).—A one-reel drama, directed by Mr. Lawrence, that deals with a power house isolated in the mountains, and the tribulations of the new superintendent. The offering constitutes an interesting, smoothly staged copy of scenes that carry the atmosphere of the Tennessee hills throughout the play. The climax, where the electrician is fixing the wire, and we are waiting, intensely, for the current to be turned on and kill him, is very stirring indeed. One of the worst faults of the play is that the assistant engineer is too subservient, and it would have been more probable if there had been introduced some reason why he should be vexed with the superintendent, and thus furnish a reason for his disloyalty. The story concerns a young superintendent of an electric power house in the mountains who wins the love of a native girl and the hatred of the man the girl loved before she met the superintendent. When one of the lines is out of order, the superintendent goes to repair it, and the rival takes the opportunity to have the power turned on while the superintendent is handling the wire. But the girl comes to the rescue, and runs toward her lover with the rival pursuing. She chops the wire in the nick of time, and while her lover is saved, the rival writes in death's agony.

**Smithy's Grandmas Party** (Hessany, Dec. 10).—A one-reel comedy that seems to be overworked at the start because of the faithful detail with which we are shown the departure, arrival, and the return of the wife of the man who was celebrating while his wife was gone. It seems unnecessary, nowadays, to state in detail, the arrival at the station the incoming train, the mounting of the steps, and, lastly, after the conductor's signal, the perspective the passenger gets from the inside of the moving train, and the same detailed arrival at destination. A hint at all this would be sufficient. As to the comedy itself, it is not very interesting because it is a very old plot, with a few variations, and, moreover, the photography is not such as to make the scenes any more understandable. There is a continual quiet flow of humor, but the play lacks snap. The story concerns the wife of a man who left to visit her mother, found the latter out, and returned in time to surprise a midnight supper given to some chorus girls by her husband and some of his friends, with the butler, dressed in her clothes, acting as the chaperon. She promptly breaks up the party, and changes her husband into a bathtub full of water.

**Frased Fagin's Adventures** (Kalem, Dec. 19).—A multi-reel film with Jack Brennan in the title role of the dandy tramp, who finds some clothes that were worn by a small-boy patient in the hospital. How he gets chased by a crowd that grows larger and larger, ending with his submersion in the river, takes us through 400 feet of splitting film. The acting of Mr. Brennan is strenuous rather than dramatic, but he does very well with a part that takes a lot of hard knocks. On the same length with "Ulster Day in Ireland."

**Betty in the Lions' Den** (Vitagraph, Nov. 28).—A one-reel comedy by James Oliver Curwood and directed by George D. Baker, with a capable cast, including Clara K. Young, with Kar, and Joie Sadler, the funmaker. This little comedy starts off quickly, and keeps on a high order of humor throughout. About the middle of the play we are switched to a less desirable motive, that of the itching suitors, and we are sorry to lose the "lion" suitors of whom much more use should have been made. The stardom of the play was good. Betty is a country girl, who is invited by her city aunt—Aunt Kathy—and arrives in all her country bloom of health. A number of city suitors are driven off with Brazilian nettles, a fearfully itching substance, and finally her country beau comes for her.

**The Swan Girl** (Vitagraph, Dec. 4).—A one-reel drama which falls far below the high average that the Vitagraph sets for us in the matter of film production. The best thing in the play is the first scene, repeated in the last, that of the girl with the swans in the foreground. This is a very pretty setting, and the swans give it an air of novelty. The girl, acted by Anita Stewart, has a charming personality as the swan girl, an elusive being of the unexploited woods. As soon as she goes to school she seems to lose all this personality, and the play verges into an uninteresting, ordinary offering whose plot has been used many times before. The rest of the cast is composed of Charles Kent and M. E. Kane, who struggle with the money he used for her education. At the boarding school she meets the young man's sister, who brings her home for the summer vacation. Here she discovers a memorandum in the young man's diary which hurts her pride, but we are once more brought back to the swan scene where the young man persuades her to marry him.

## FRANK POWELL

PRODUCER

Pathe Frères

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Dec. 12—THE COUPLE NEXT DOOR  
Dec. 16—UNCLE JOHN TO THE RESCUE

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Photo Play Leads Vitagraph Co.

2nd Release—LOVE'S SUNSET—2 reels—Dec. 13.

## J. SEARLE DAWLEY

Director—Famous Players Film Co.

Current Release—CARLOTTA NILLSON in LEAH KLESCHNA—Dec. 10.

"CHRISTMAS GREETING."

## EARL METCALFE

LUBIN FILMS—SECOND SEASON

Direction of Harry  
C. Myers

RELEASES—Momentous Decision; Partners in Crime—3 Parts

**Deception** (Vitagraph, Dec. 9).—A script-comedy written by Mary O'Connor and ably acted by W. J. Bauman. The story is a variation of one of the oldest in pictures, and, in fact, in action. Natural photography and an easily running scenario contribute to a fairly good film. The acting of Myrtle Gonzalez, Jane Novak, Thomas Coleman, and George Holt was consistent for parts that did not require any great histrionic effort. The story concerns a girl triplet who leaves for the country with her chum acting as maid. The plan is to captivate the son of a rich banker. The latter wants to paint undisturbed, and changes names with a poor friend. When the girl arrives she manages to have the rumor circulated that she is a millionaire's daughter, and the poor man makes love. However, she falls in love with the artist, and when the time comes each owes up to their deception and to being poor, and he is the opposite, and all is well.

**What Shall I Do With My Money?** (Edison, Dec. 9).—A one-reel offering of wonderful possibilities that owes its success principally to the magnificent acting, the dominant personality of Frank McGlynn. The other characters, while they were strong in the scenario, were not developed and brought out on the screen. The plot itself has several weak links, but in spite of that it holds our absorbing interest with an intense grip. Included in the players are such well-known names as Augustus Phillips, Charles Sutton, Elsie Milford, and Carlton King. Charles Ridgely is the director of this story, written by Hannister Merwin. Storm is a man who has cheated his partner out of some mining stock. When his wife finds it out, she warns him not to go into the political race where his crooked dealing is sure to be exposed. He, spurred on by his all-consuming ambition, starts to address a meeting, and the wife, unable to bear the thought any longer, shouts the truth to the crowd. Of course, the man is defrauded forces him to make restitution, and, in order to finish the film, Storm and his wife are seen reconciled.

## BIG NEWS

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# BIOGRAPH FILMS



FOR THE WEEK COMMENCING DECEMBER 22nd, 1913

MONDAY

THURSDAY

SATURDAY



## FOR HER GOVERNMENT

The Story of a Professional Cracksman's Wife



## HER WEDDING BELL

Pedro's Attempt to Reconcile Society With His Principles and Beliefs



## THE SUICIDE PACT and THE CLUB CURE

Farce Comedies

# BIOGRAPH COMPANY NEW YORK

## REVIEWS OF LICENSED FILMS

**Japanese "Jude"** (Mellon, Nov. 27).—This is an especially interesting exhibition of the skill of the Japanese in warding off the attacks of an assailant. The various methods taken advantage of, from gouging the neck to reversing the bones, are given a full and lucid explanation in the film.

**The Birthday King** (Biograph, Dec. 4).—A touching one-reel drama of sentimental interest, containing nothing very new nor complicated in the way of plot, but so logical, well directed, and full of the atmosphere of a workman's home that it holds our interest to the finale when everything turns out for the best. The plot concerns a laboring man, who allows drink to alienate his wife's affection. In later years he is inspired at a mission, to end his downward path, and having returned and secured honest employment, goes in search of his wife, whom circumstances have forced into pecuniary straits. The little daughter wanders to the lumber yard, where the father is working, and by luck manages to thwart some burglars who are trying to rob the safe. His recognition her by the birthday ring he gave her when she was but a baby. His employer advances him, and all ends peacefully.

**A Woman's Mission: The Famous Florida Grounds at Arakayama, Japan** (Mellon, Dec. 4).—A well-told story showing the above titanic grounds, there being the Japanese equivalent for Coney Island. The rest of the film concerns itself with a so-called comedy, whose message is that a woman's mission is to be loved and to love; and no trained married couple work, etc. This particular woman takes to the nursing and of the program, and her lover follows her to the hospital, where he proves sickness and becomes one of her patients. A fire in one of the wards gives him a chance to rescue one of the women patients, and then his bravery and admiration cause the nurse to change her mind.

**The Coliseum of Rome** (Vitaphone, Dec. 5).—An excellent illustration from different viewpoints of the landmarks of ancient Rome, with a Pair of Frodoles.

**A Pair of Frodoles** (Vitaphone, Dec. 5).—An amusing bit of eccentric comedy, the sixth of the Hardy and Shorty series, put over by Robert Thornton and George Stanley. This subject is on the same reel with The Coliseum of Rome.

**Within the Hour** (Sells, Dec. 5).—An original idea has been worked out in this film in which a series of incidents happening within the hour and linked together directly and indirectly are shown. A mother goes out and leaves her little girl in the house alone, telling her that she will return in an hour. During that space of time, the child goes out on the street with her doll to play with other children, returns to get some bread and jam, finds a burglar in the house, comes back on the street, finds her doll gone, goes to the police, and eventually in the rounding up of affairs it transpires that the burglar and the little girl who stole the doll are father and child. A pathetic scene of blame, and forgiveness ends the story, which gives no explanation of the development of the incident of burglary in the man. That any particular explanation should be felt necessary would point to the fact that the burglar type as impersonated elicits sympathy rather than contempt.

**Breaks For Freedom** (Pathé, Dec. 5).—Douglas Gerrard, George Gebhardt, and Ned Wink, of the Pathe Stock Company, have given a realistic interpretation of the story in this picture. The picture is an artistic one, partly because of the effects of photography have been used, and largely on account of competent

action. The story is just a simple love story which has been made acceptable by the interpolation of interesting side issues and good business. Ned Wink, the Indian girl, displays unusual talent for intelligent pantomime.

**Kitty's Knight** (Essanay, Dec. 5).—Here is a spontaneous little comedy with screamingly funny situations. Ruth Henshaw, Leo White, Robert Holder, and Wallace Berry have handled the situation. The picture ends in a disturbance caused by Kitty's rival lovers at a masquerade ball.

**The Parity Jester** (Mellon, Dec. 5).—With Arthur Housman playing male lead, this comedy of misunderstandings is of particularly laughable design. The business of the play is excellent, and the situation is one unusually well adapted to motion picture comedy.

**Grandfather's Boy** (Sells, Dec. 4).—A one-reel drama that falls because of an inadequate plot. It is an attempt to put a lot of pathos into a number of scenes that would have been pathetic if used in connection with a plot that has aroused our interest. In the commencement the relationship is left to our imagination. A few incidents in the story, which are not true to realism, do not help this offering in the least. A grandfather is the constant companion of his little grandson. The son returns to allow his granddaughter to marry a young man named Billy. Billy, the child, is hurt, and carried to Billy's room, where he must stay until he is well. The child learns of the lover's difficulties, and refuses to go back to the grandfather until that child's companion gives his consent. The child goes back. The cast is excellent.

**How the Day Was Saved** (Biograph, Dec. 1).—In this film the fashion plate of Rickville pivots the story, and covers the day for the historic ride of the Western Union. The picture is a very fair sample of farce-comedy, built with Sells' Vantage.

**In Parts of His Life** (Kalem, Nov. 25).—This is a Western subject with plenty of action. The story is a real one, as Western stories go, and considerable realism has been worked into its development. Nicely photographed and with locations that please the eye, the picture succeeds in amusing the audience.

**Bink's Vacation** (Biograph, Dec. 1).—On the same reel with How the Day Was Saved, this also is amusing as a farce-comedy situation and development. In Bink's endeavor to escape from a dancing with he takes one drink too many, and his train and is taken to his home by a kindly disguised pedestrian, who tries to correct his intoxication.

**Pathe's Weekly, No. 72** (Pathé, Dec. 1).—Some of the more interesting items of this number of the Pathe Weekly are: The wedding gift of the House of Representatives to Jim Jesse Wilson, now Mrs. Francis Brown Barry, which was a pendant and necklace of diamonds set in aluminum, showing the beautiful canopy diamond in the center of the pendant; at New York, General Samuel Smith, of the Salvation Army, and his sister, Commander Evanette Smith, calling on Mayor Kline with an escort of one thousand followers; the unveiling of the monument erected to the memory of Captain Samuel Crawford by the Bronx branch of the American Daughters of the Revolution, and other important items of current interest. **Bonnie's Hero** (Essanay, Nov. 20).—In this production it is to be found a very good sample of farce-comedy. Augustine Carney and a few others make much of the eccentric comedy of the play in a fashion that brings roars of laughter from the audience.

# LUBIN FILMS

LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY

"THE PARASITE"—Three Reel Thursday, Dec. 25

A powerful story of blackmailers' operations.

"MANUFACTURING PEARL BUTTONS"—300 ft. Thursday, Jan. 1

How the Oyster Shell is modeled for the Notion Counter.

"THE INSPECTOR'S STORY"—1700 ft. Thursday, Jan. 1

A very beautiful police story. Pathetic melodrama.

"BETWEEN TWO FIRES"—Two Reel Thursday, Jan. 8

A beautiful War story of Hearts and Arms. Very dramatic.

## FIVE RELEASES EACH WEEK

"A SON OF HIS FATHER"—2000 ft. Thursday, Dec. 18

A dramatic Western story of the gambling rooms.

"GROWING AND GATHERING COCOA BEANS"—400 ft. Friday, Dec. 19

Interesting educational picture, taken in Jamaica.

"BANTY TIM"—600 ft. Friday, Dec. 19

Dramatization of John C. Hay's beautiful War poem.

"A LOVE OF '64"—1000 ft. Saturday, Dec. 20

A romance of a female Confederate Spy. Very dramatic.

"THROUGH FLAMING PATHS"—1000 ft. Monday, Dec. 22

A melodrama of the Forest Fire. Intense love interest.

"BETWEEN DANCES"—400 ft. Tuesday, Dec. 23

A pretty flirtation story. How a girl can tease.

"A COLLEGE CUPID"—600 ft. Tuesday, Dec. 23

A Freshman is put through a terrible hazing scene.

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